PHOTOGRAPHY & VIDEO

capture

AUSTRALIA'S LEADING TITLE FOR EMERGING AND PRO PHOTOGRAPHERS

the capture AWARDS

Winners and top 15 finalists featured across 6 categories

Adobe MAX Miami

We report on the world's premier conference for digital creatives

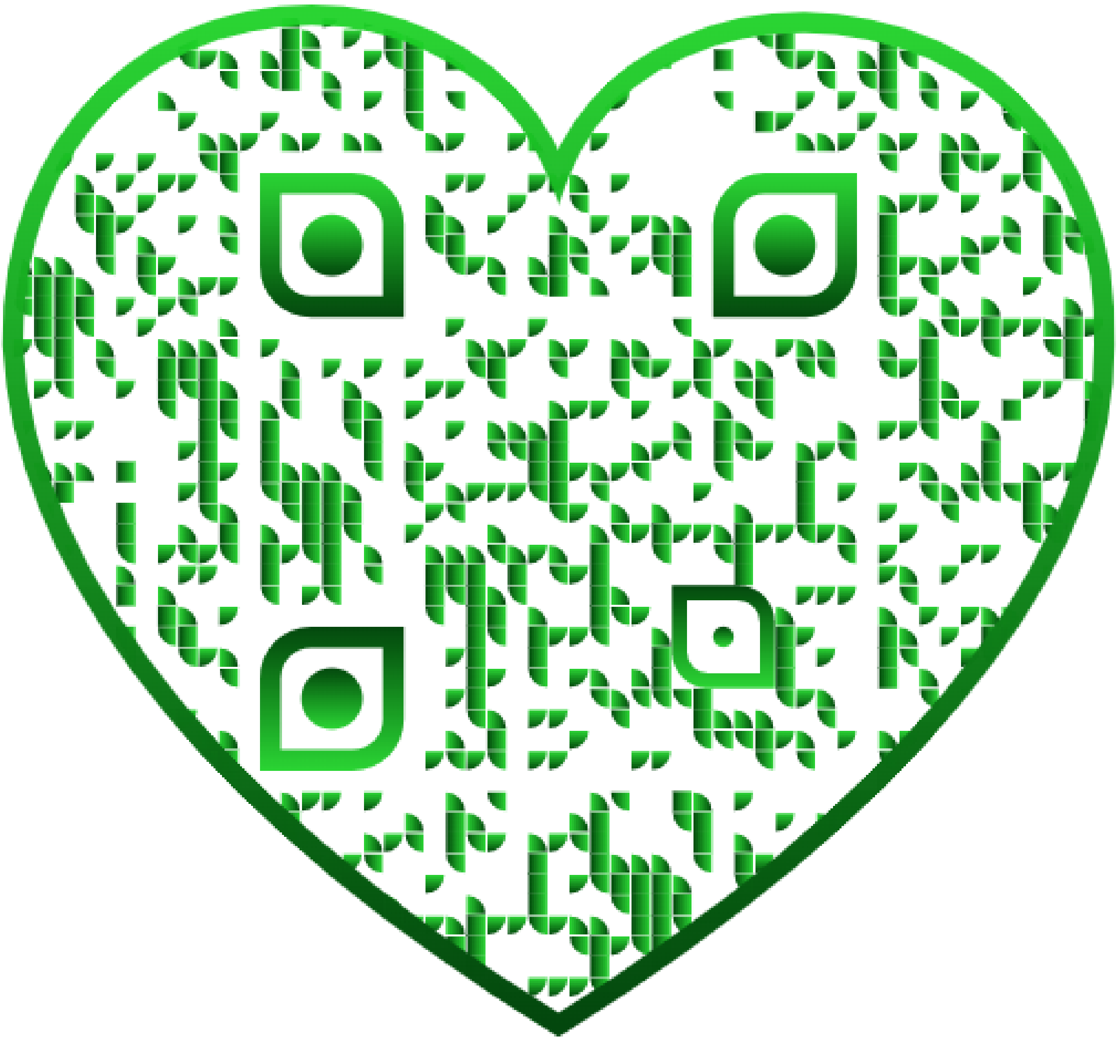
Photobook special

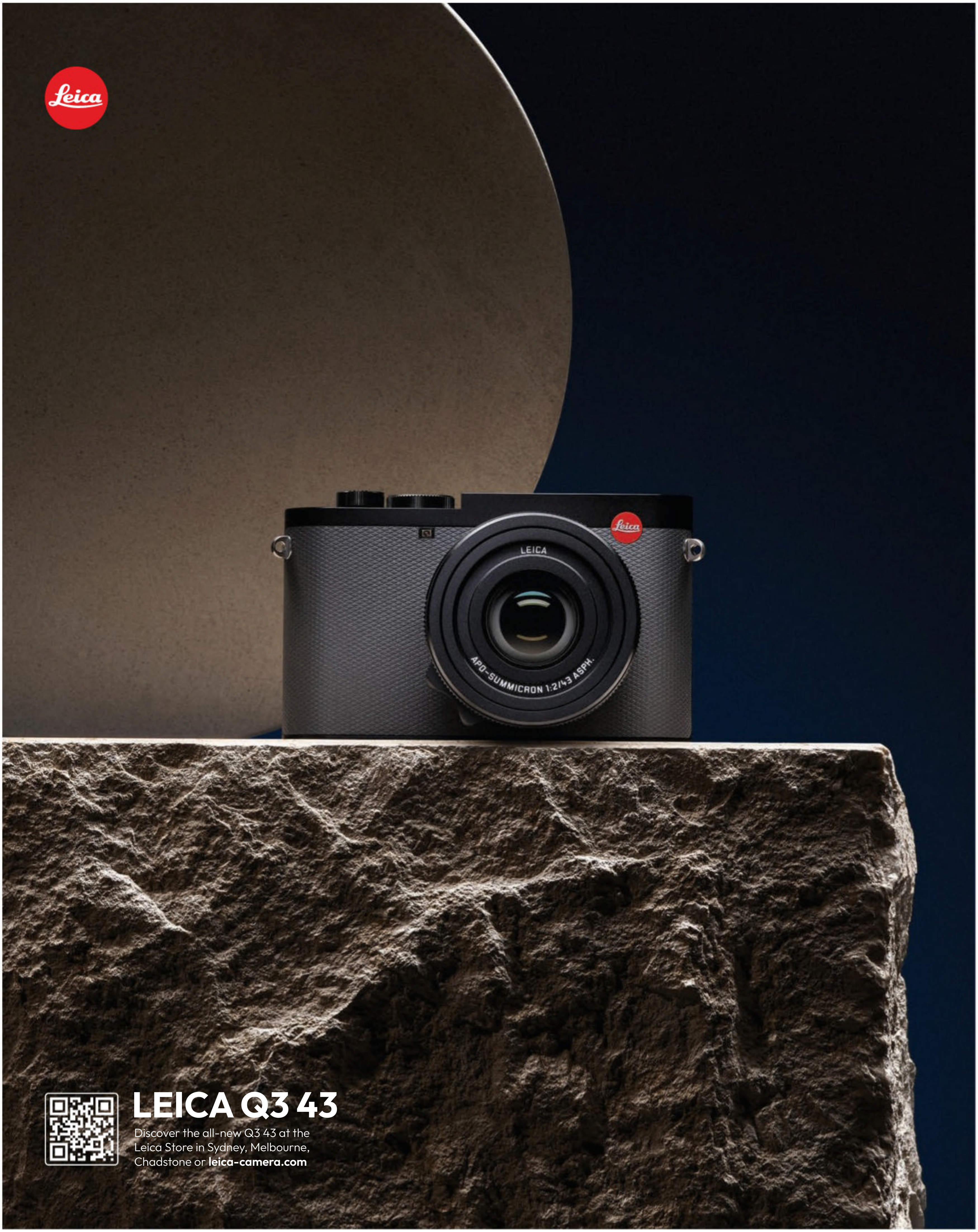
22 must-have titles to add to your collection

Behind the lens with Beardy McBeard

His journey to becoming a top cycling photographer

Summer 2025

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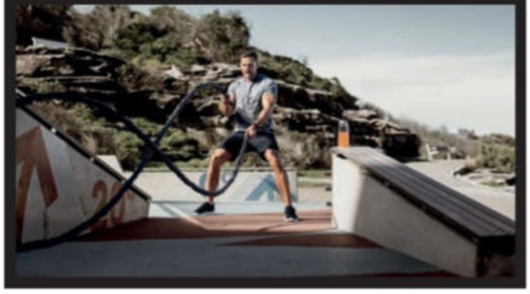
SUMMER 2025

28 portrait & people

34 documentary & street

40 advertising & fashion



the capture AWARDS

Now in its sophomore year, more that 975 images were submitted over six categories, with the top picks unveiled by our esteemed panel of 12 local and international industry experts. We showcase the top 15 images in each category.

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Capture's Tim Levy sweats it out in Miami at a three-day digital media festival to bring us the latest industry insights.

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'It has to be Heinz' by Simon Harsent is a finalist image in the Advertising & Fashion category for The Capture Awards this year.
www.simonharsent.com

Prasun Agrawal – Listening to the Hum of the Cosmos. Finalist, Landscape & Environment. The Capture Awards 2024.

[capture]

Incorporating Commercial Photography. Established in 1963 as *Industrial & Commercial Photography.*

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The year in review

As 2024 draws to a close, the photography industry reflects on a year filled with technological leaps, economic challenges, and creative resilience. From the rise of artificial intelligence to an ever-increasing interest in retro film cameras, the year has underscored the ever-evolving nature of the photographic landscape.

Artificial intelligence has been one of the most defining trends of 2024, transforming workflows and raising questions about the future of creativity and who owns what content. This year's Adobe technology conference in Miami showcased the incredible potential of AI integration to many software applications, more of which you can read in our article on Adobe MAX.

Another example of useful AI-powered retouching software is Retouch4Me plugins, which can create realistic looking portrait retouching within around 20 seconds per image, thus saving countless hours in post. I encourage you to trial a free version if you get the chance.

While AI technology surged forward, the economic realities of 2024, the cost of living and the contracting economy cast a shadow of uncertainty on many creative professionals. Graphic designers faced significant job losses, with shrinking budgets and rising rents creating a tough environment for freelancers and small studios. Institutions were not immune either; the photography community in Melbourne was deeply impacted by the loss of government funding to the Centre for Contemporary Photography (CCP).

Yet, these challenges are not without precedent. History reminds us that such cycles, though painful, also drive adaptation and resilience.

The photography industry has shown remarkable adaptability this year with many photographers adding videography to their skill list. Canon seems to have seen the writing on the wall and has released a number of 'hybrid lenses' to suit. LED lighting technology has also seen major advancements, with compact, portable options becoming increasingly powerful and popular for photographers and videographers alike. At this point in time there are no real pro-level hybrid strobe + daylight balanced LEDs in the one package, though over the next five years it's possible that we may see some hybrid lighting technology emerge.

While 2024 has brought us innovation in some departments, we've also seen the much-anticipated Apple Vision Pro falling short of expectations. This cyber-punk cyborgish level of immersion with technology has seen some fightback with the 'slow movement' which has seen people wanting to get back to tangible, real world objects and pastimes such as shooting on film, and reading books.

In the age of digital overload, the humble photobook continues to thrive as a cherished medium for storytelling. In this issue, we explore the enduring appeal of photobooks in an in-depth article, celebrating their ability to offer a tangible, immersive experience. With this in mind, we are thrilled to announce the launch of a dedicated photobook section on our website, showcasing new releases, reviews, and insights into this beloved format.

2024 also saw a resurgence of interest in retro cameras, with film cameras like the half-frame Pentax 17, and full-frame Rollei 35 AF being extremely popular, as well as the retro digital Fujifilm X100VI still being the most elusive camera on the planet. These cameras' popularity is a testament to the timeless charm of analog aesthetics in a digital age.

Meanwhile, smartphone cameras still fail to match the speed, quality and versatility of dedicated cameras, and are unable to replicate the depth and dynamic range of professional gear.

As we look forward to 2025, one thing remains clear: photography is an ever-changing, endlessly fascinating art form, and we're here for the journey. ◻

Tim Levy – Editor
timlevy@yaffa.com.au

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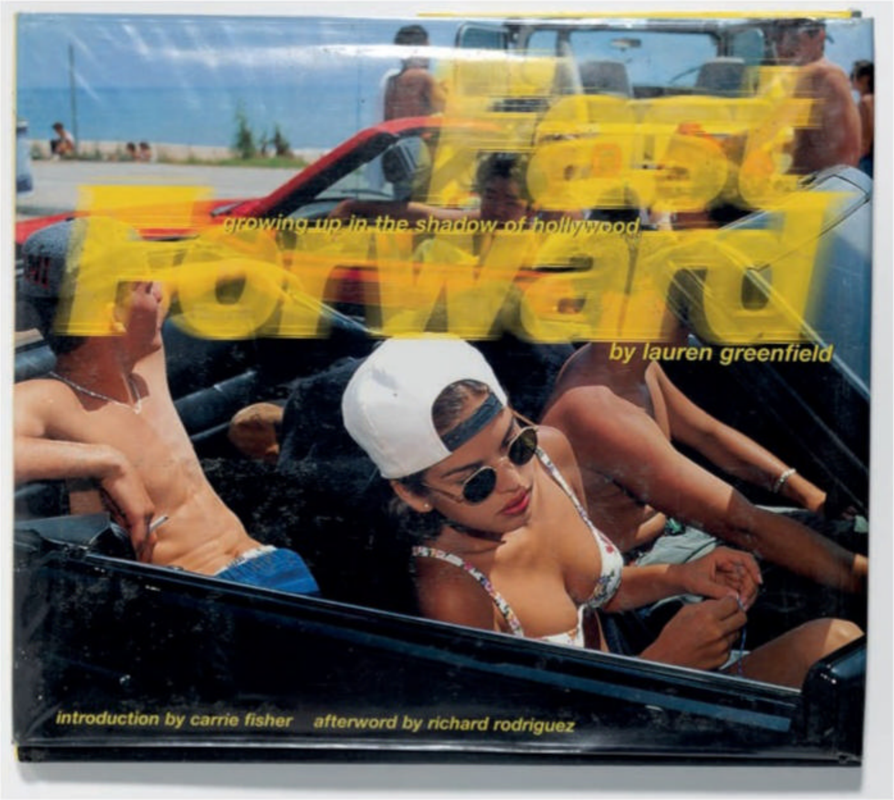
Photobook special

22 must-have titles to add to your collection

The photobook is more than just a way to showcase a substantial body of work – it's a treasure trove for collectors and a timeless keepsake for photography enthusiasts. From fresh releases to cherished secondhand finds, we dive into a selection of remarkable photobooks on the market. By Tim Levy.


Fast Forward
growing up in the shadow of hollywood
by lauren greenfield
introduction by carrie fisher
afterword by richard rodriguez

1. Lauren Greenfield is an acclaimed documentary photographer and filmmaker.

1. Fast Forward reveals what it's like to grow up in L.A and the pressures of being young.

There's a multitude of ways we collate, share and display our work as photographers. And of course, the current and foreseeable trend is to present our images piecemeal on tiny phone screens, shared through the endless scroll of social media.

Social media doesn't reveal an in-depth, immersive overall view for photo stories (short term projects) or photo essays (long term projects) or image collections on specific themes and topics. This makes it difficult to make the deep dive into a photographer's mindset, worldview or overall message. In a nutshell, a singular social media image is a snack, while a large body of photographic work is a fine restaurant's degustation.

So, what is the best way to share a photographic body of work with our peers?

Of course, there is the photographic exhibition. And there is nothing quite like seeing work in the large print format. The downside of this, is that commercial galleries, with their restricted wall space, typically display only 8-20 images – often prioritising 'sellable' pieces.

The other art form that has been with us almost since the inception of photography is the photography book, a.k.a the photobook. And it is very far from being a dead art form. In fact, if you visit the Kinokuniya bookstore website, you'll see more than 2,000 photography-related books.

People love to collect books! ("I'm a collector… not a hoarder," he whispers under his breath). There is something comforting about seeing a tactile photobook on a shelf and being able to revisit it multiple times to let the images sink into the psyche.

While there are many small to medium-sized publishers, such as MACK, Aperture, Éditions Xavier Barral, and Melbourne's own Perimeter Books – the major players in the photobook world remain Phaidon, Thames & Hudson, Hatje Cantz, Taschen, and Steidl.

The following photobooks are from numerous publishers, and have been chosen for their consistency of quality of images within the pages. The list is in no way a definitive 'best of' list.

2. A spread from Subway. Davidson's military background gave him a fearless attitude.

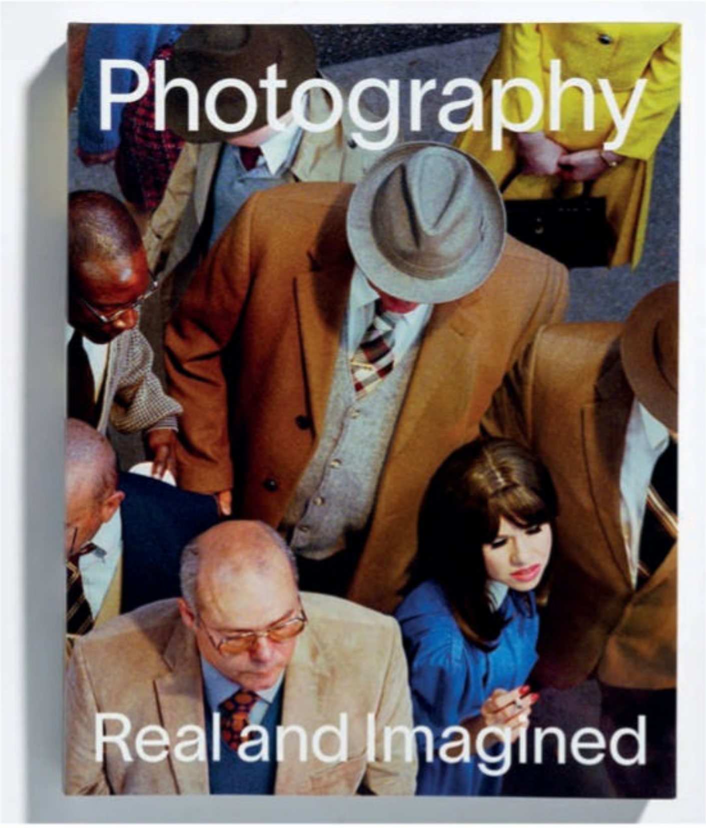
2. The cover of Subway by Bruce Davidson.

Some books are currently 'in print', or perhaps only available second hand. Some are renowned, like Robert Frank's 'The Americans' (which has been reprinted 20 – 30 times in different formats since 1958) while some have been released for the first time this year. Interestingly, some older first edition books resell for hundreds of dollars – 'out of print' books for even more. The most expensive photobook ever sold at auction is 'The North American Indian' by Edward S. Curtis (published between 1907 – 1930) which sold for $2.8 million in 2012. That particular 'book' is actually a 40-volume set that includes 20 smaller text volumes and 20 portfolios with large-scale photogravures.

This article marks the start of Capture's new online photobook section, designed to inspire and educate photographers for years to come.

1 Fast Forward: Growing up in the shadow of Hollywood by Lauren Greenfield (Alfred A. Knopf)

This 'time capsule' provides a captivating portrayal of how Hollywood's values deeply influenced the daily lives and rituals of Los Angeles youth during the 1990s. It shows how affluent children on the Westside – through to the graffiti gangs and party crews in East LA – were captivated by the allure of the entertainment industry which glorified wealth, celebrity, and appearance.



3. The National Gallery of Victoria's photobook of the corresponding exhibition.

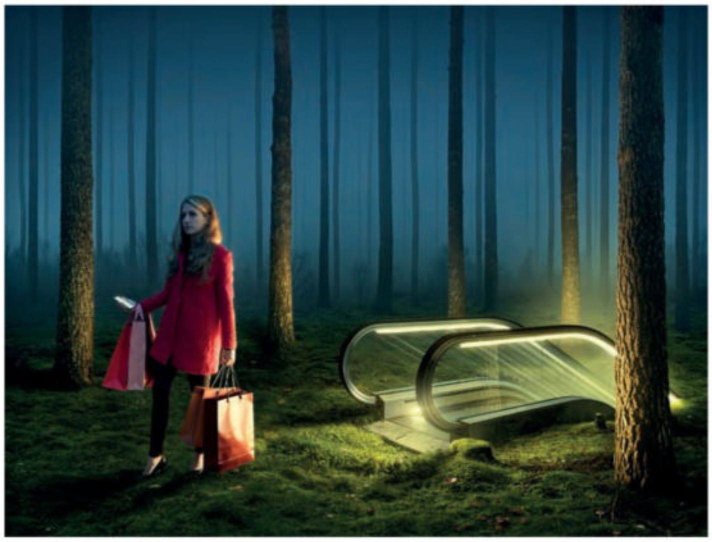
3. Lillian Bassman & Darren Sylvester feature in Real & Imagined.

2 Subway by Bruce Davidson (Steidl)

This is a compelling photographic exploration of New York City's subway system in the 1980s – a time defined by crime, graffiti, and the rise of hip-hop culture. Davidson's vivid imagery captures the gritty yet profoundly human moments underground, showcasing the diverse tapestry of commuters and the unique subculture of the subway. Through his lens, he reveals the intensity, vulnerability, and resilience of individuals navigating the urban labyrinth both beneath and above the city.

3 Photography: Real and Imagined (NGV Publications)

This photography book accompanies the incredible exhibition held at the National Gallery of Victoria. It questions whether photographs are grounded in reality, i.e. documentation – or is it a product of imagination, i.e. storytelling and illusion. The book goes on to prove that they can be both. The book features 295 photographic works from the NGV collection, which have been collected from the 1840s to now and contains 21 themes including work, play, death, light and movement.



4. The image 'Above All' in the Make Believe photobook.

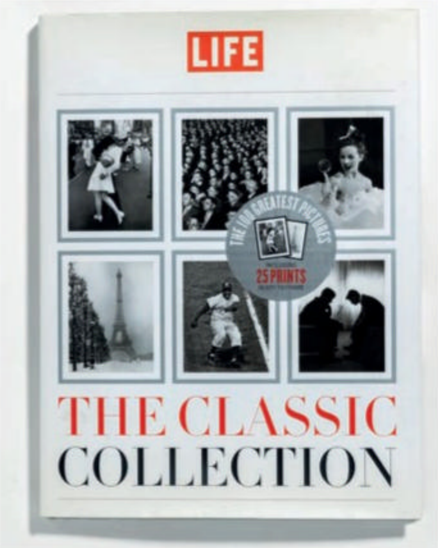
5. Goldin reveals an intimate look into her often turbulent life.

4 Make Believe by Erik Johansson (Bokforlaget Max Strom)

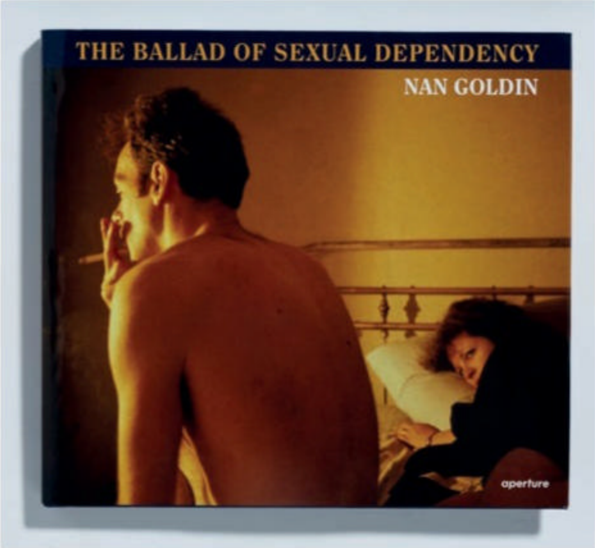
Johansson is renowned for his imaginative photographic compositions that blend reality and fantasy, often creating visually stunning and thought-provoking images. While people may drum up images using AI in seconds, Eric is one of the original photographer / Photoshoppers who would carefully plan an image, shoot on his trusty Hasselblad, and then create sometimes hundreds of Photoshop layers to bring the viewer into his wonderful surreal world.

5 The Ballad of Sexual Dependency by Nan Goldin (Aperture)

This photobook deep dives into intimate moments among friends in 1980s New York City. Through candid and provocative photographs, Goldin


LIFE
THE 100 GREATEST PICTURES
25 PRINTS
THE CLASSIC
COLLECTION

6. One of the best collections of famous photos.


THE BALLAD OF SEXUAL DEPENDENCY
NAN GOLDIN
aperture

5. The Ballard of Sexual Dependency by Nan Goldin.

Make Believe
Erik Johansson

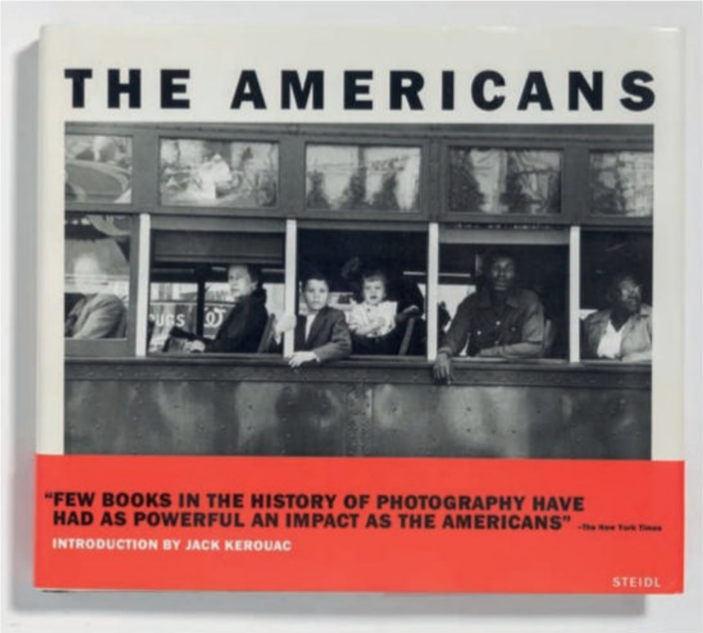
4. This photobook also reveals Johansson's behind-the-scenes techniques.

6. The Life Classic Collection has unique 'pull-out' images you can frame.

VIEWS OF JAPAN
日本の視点

9. One of the more eccentric photobooks.

9. From bosozoku to yakuza, Views of Japan has a more 'underground' look at the country.

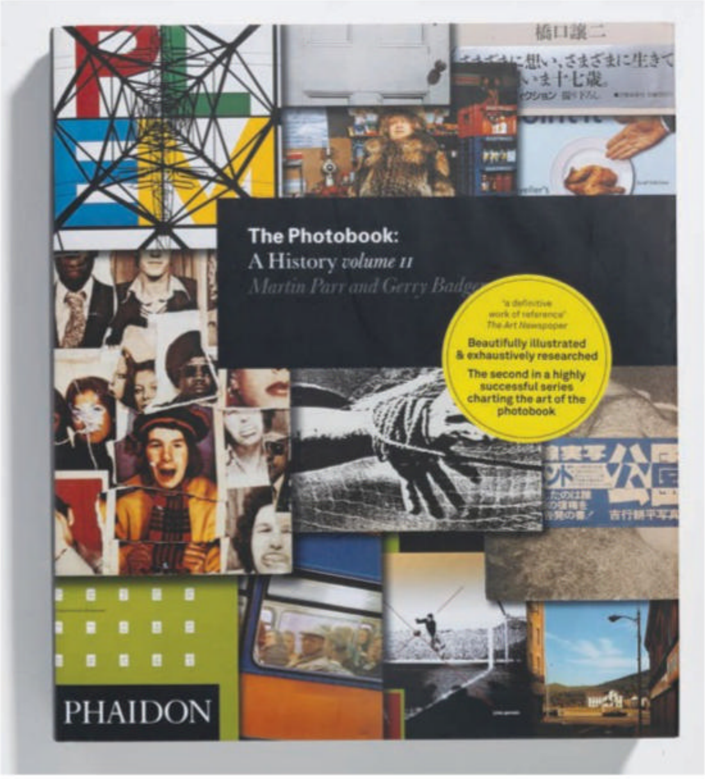

THE AMERICANS
"FEW BOOKS IN THE HISTORY OF PHOTOGRAPHY HAVE HAD AS POWERFUL AN IMPACT AS THE AMERICANS" —The New York Times
INTRODUCTION BY JACK KEROUAC
STEIDL

8. The Americans is probably the most famous photobook of all time.

captures relationships, addiction and identity within the LGBTQ+ community. Her work serves as a poignant visual diary exploring themes of love, desire, and human vulnerability.

6 LIFE: The Classic Collection (Life books)

This is a retrospective anthology showcasing iconic photographs from LIFE Magazine's history. Spanning decades and diverse subjects, the book features compelling images that capture pivotal moments in history, human achievement, and cultural shifts. From poignant portraits to powerful documentary photography, LIFE offers a visual narrative that reflects the magazine's enduring legacy as a witness to global events and everyday life. Interestingly, this rare format allows the owner to extract printed images from the pages to put on their own walls!


The Photobook:
A History volume II
Martin Parr and Gerry Badger
'a definitive work of reference' The Art Newspaper
Beautifully illustrated & exhaustively researched
The second in a highly successful series charting the art of the photobook
PHAIDON

7. An amazing series of photobooks – on photobooks!

7 The Photobook: A History Volume I-III by Martin Parr and Gerry Badger (Phaidon)

The Photobook, co-edited by Martin Parr and Gerry Badger, offers a comprehensive overview of the photobook's evolution, from its origins in the early 19th century to the radical Japanese photobooks of the 1960s and 70s. This 3-volume work challenges traditional photographic canons, exploring the intricate web of influences among photographers and movements globally. Featuring over 200 significant photobooks, each chapter combines thematic and chronological discussions with images from the books themselves, illustrating the cultural and artistic impact of the medium.

8 The Americans by Robert Frank (Steidl)

Published in 1958, this book transformed documentary photography of the 20th century. While mainstream America media was portraying the perfect, wholesome post-war suburban boom times, Frank's candid photographs from his cross-country journeys in the mid-1950s reveal a stark depiction of society. His black-and-white images challenge traditional photographic styles, offering an introspective view of everyday life that explores contradictions, diversity, and societal tensions. The book remains a profound visual exploration of the human experience and the intricacies of American identity.

9 Views of Japan by Gloria Katz and Willard Huyck (Steidl)

The authors, known for their work on Indiana Jones and Star Wars, have spent over a decade collecting Japanese photography, amassing an encyclopaedic collection from the 19th century to the present. This book showcases rare masterpieces from their collection, including works by iconic photographers like Nobuyoshi Araki and Shoji Ueda, while also sharing the Huycks' personal journey in acquiring these images.

FRANK HORVAT
Please don't smile

12. Frank Horvat's Please don't smile.

10 Lee Miller: Photographs (Thames & Hudson)

This book chronicles Lee Miller's journey from being a 1920s New York fashion model to acclaimed war correspondent and surrealist artist during World War II. Miller's lens captures raw emotion, stark contrast, and profound beauty – exploring themes of conflict, resilience, and human complexity. Her work reflects on photography's ability to tell stories and offer social commentary.

11 Bill Cunningham: On The Street (Potter)

Cunningham showcases his unique perspective on fashion, capturing the evolution of trends and individual style over 50 years, often taken while cycling around New York. Sectioned by decade, his images highlight fashion, vibrant personalities and cultural moments he encountered on the streets. On the Street serves as both a historical record and a celebration of the diversity and creativity found in everyday fashion.

Martin Parr
PHAIDON

Martin Parr's photographs can make us feel very uncomfortable. He has made a comedy about the food we eat, the clothes we wear, the places we go; scrutinized the very way we live our lives. Some might say that Martin Parr has exploited our lack of taste and good judgement by picturing it all, latterly in the brightest of colours, exposing our petty vanities to the world. Others, who have perhaps a more honed sense of the political, ⇨

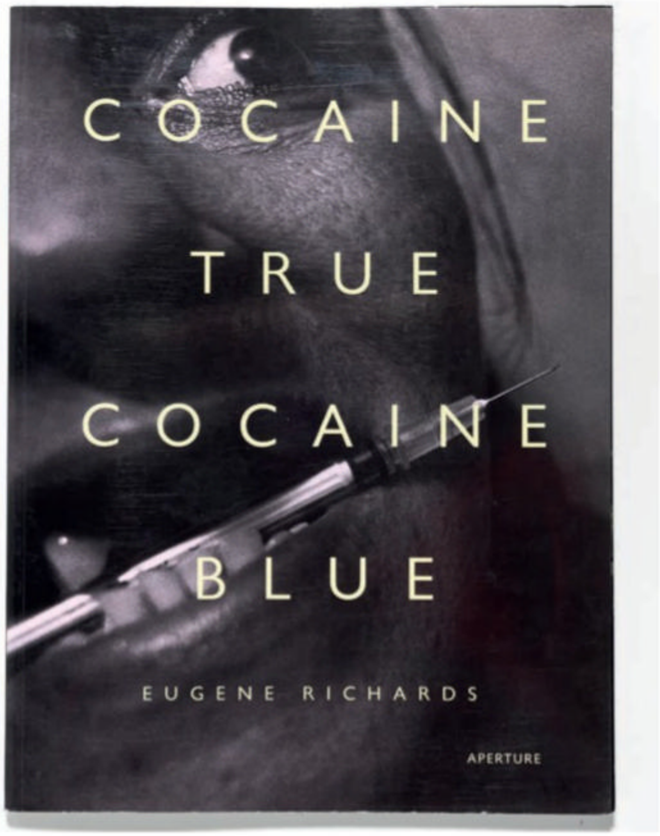
13. The best summary of Parr's work.

14. Richards' book reveals life in the US 'Projects'.

IL GIORNO
FAVORITE
ALL'OSCAR

12. The Italian photographer Horvat was a stylemaster extraordinaire.

13. Parr often parodies the UK class system.



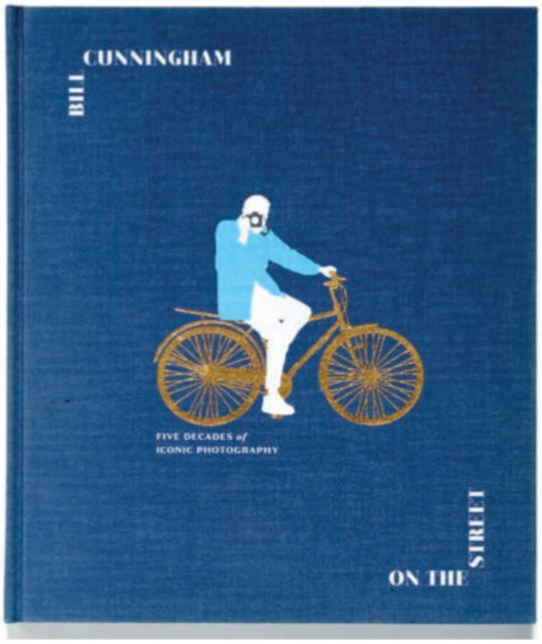
14. Richards has a talent for blending in and earning his subjects' trust.

AT WATER'S EDGE
PAUL BLACKMORE

15. The cover of At Water's Edge by Paul Blackmore.

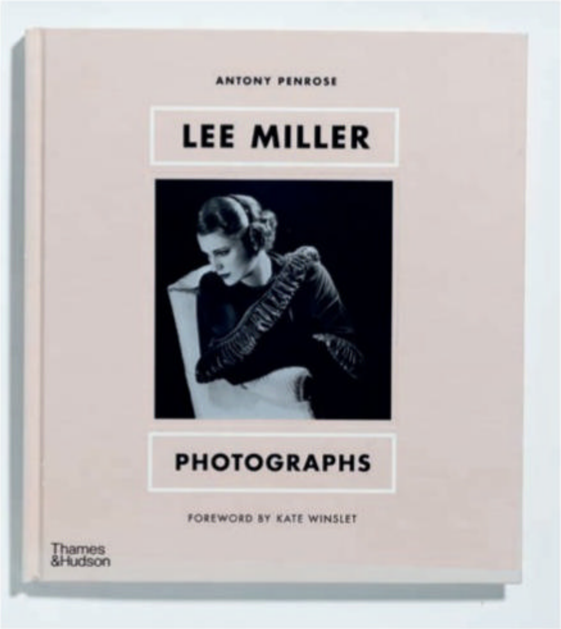
15. Water is an intrinsic part of our world as revealed by Blackmore.

10. Even with ghastly images, Lee has a visual poetry.



11. Cunningham's fashion mission was made easier by bike.

11. A spread from 'On the Street'.



10. Lee seamlessly shot high-fashion to war photography.

12 Please don't smile by Frank Horvat (Hatje Cantz)

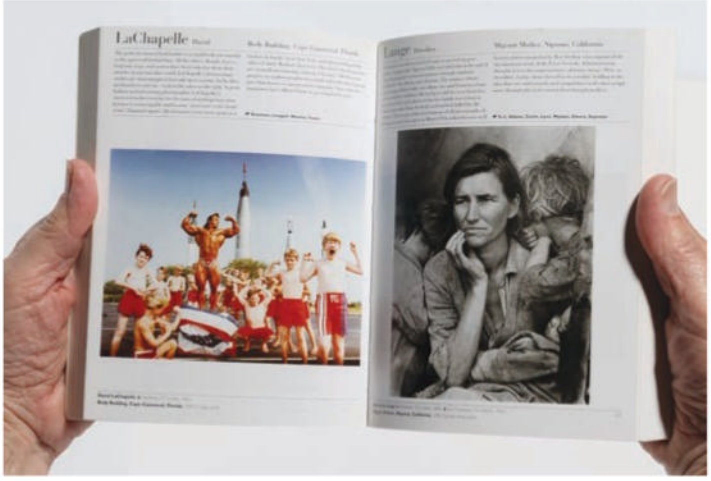
Horvat, known for his bold and individual approach to photography, transgresses boundaries across multiple genres, often ignoring conventions in fashion photography. His work, usually shot with a 35mm Leica and a natural unposed style, has graced major magazines like Vogue and Elle. What truly sets Horvat apart is his unique sensitivity toward his subjects, resulting in sensual and elegant images that stand out in the world of fashion photography.

13 Martin Parr by Val Williams (Phaidon)

Since the mid-1980s, Martin Parr's sharp wit and use of colour have made him a leading contemporary photographer and a prominent member of Magnum. His naturally friendly, humorous demeanour enables him to get up close and personal with people from all walks of life. Primarily renowned for documenting and parodying 'English life' in a colourful, satirical way – this comprehensive monograph of his career features his work in photography, filmmaking, curating, and collecting.

14 Cocaine True Cocaine Blue by Eugene Richards (Aperture)

This book offers a view of communities devastated by the cocaine and crack epidemics in US housing projects. Through stark B&W photos and interviews with dealers, users, and police officers, Richards highlights the failure of the "war on drugs" – sparking dialogue that needs to be had on the issues of addiction, poverty, and systemic neglect.



16. The Photo Book has a synopsis of the social impact of each photo.

18. The book covers different strata within Australia's society.

15 At Water's Edge – Paul Blackmore (T&G Publishing)

Sydney-based photographer Blackmore explores the deep connection between humanity and water, documenting its role in daily life across 14 countries over 11 years. The striking photographs highlight both the global water crisis and the essential, yet often overlooked, relationship between people and nature, capturing the unfolding social challenges with fine-art sensibility.

IMAGINING
A REAL
AUSTRALIA
The documentary style 1950-1980
Stephen Zagala

18. A snapshot of 1950-70s Australia.

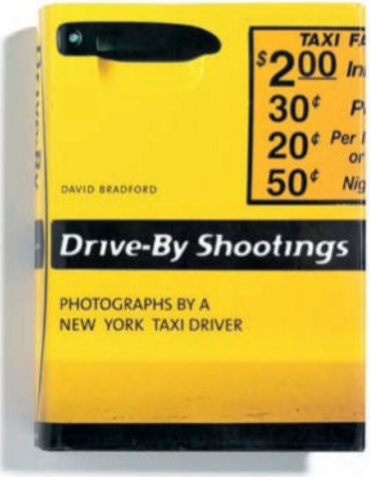
16 THE PHOTO BOOK (Phaidon)

This compendium has to be one of the most renowned photobooks of the past 25 years. It features over 550 stunning images, showcasing the best photographers from the mid-19th century to today. It covers diverse genres – fashion, documentary, art, and more. It includes concise insights into each work and its creator.

lips extra full.
Introduci

17. One of Bradford's views of New York from of his taxi.

19. Park's DMZ highlights humanities paranoia and inability to get along with each other.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DAVID BRADFORD
Drive-By Shootings
PHOTOGRAPHS BY A
NEW YORK TAXI DRIVER

17. One of the best taxi driver photobooks.

17 Drive-By Shootings by David Bradfield (Konemann)

Bradfield, a graphic designer by trade, took up driving taxis in New York between jobs and decided to document his time behind the wheel with a point and shoot camera using B&W film. The book features hundreds of gritty, atmospheric, grainy photos of street-level New York during the day, night, rain and snow to give the viewer a unique perspective.

18 Imagining a Real Australia by Stephen Zagala (UNSW Press)

From the 1950s to 1970s, Australian documentary photography thrived, capturing a time of social, political, and cultural change.

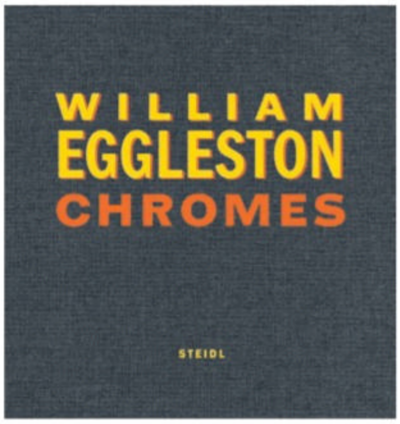
Influenced by post-WWII American documentary styles and new technologies like handheld cameras and Polaroid film, photographers like Max Dupain and Carol Jerrems portrayed raw, real life. This book celebrates this era when photography powerfully depicted authentic Australian experiences.

19 DMZ by Park Jongwoo (Steidl)

From 2009 to 2012, Park documented the 248km long, 4km wide DMZ at the invitation of South Korea's Ministry of National Defence. His remarkable series of images capture a striking contrast between the military tension – marked by barbed wire, outposts, and armed troops – and the natural form and beauty of the landscape.

20 William Eggleston: Chromes (Steidl)

Chromes features a selection from over 5,000 Kodachromes and Ektachromes found in a safe at the Eggleston Artistic Trust. Showcasing Eggleston's early Memphis work, it highlights his exploration of colour, composition, and the evolution toward his 'poetic snapshot' style. This collection captures the emergence of a master photographer.


WILLIAM
EGGLESTON
CHROMES
STEIDL

20. This 3 book box set retails for $700+.

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BAR-B-Q
JUMBO HAMBURGER 6
REGULAR HAMBURGERS
TELEPHONE
BREAKFAST SERVED
COUNTRY HAM
RED EYE GRAVY
HOT BISCUITS

20. Eggleston's early work shows a master in the making with his 'poetic snapshot' style.

21 Vanishing Cuba by Michael Chinnici (Red Octopus Publishing)

Vanishing Cuba captures the country's transition after over 60 years of isolation and decay. Through 24 visits, Michael documented 1000's of images and stories, building deep connections along the way. The collection reflects Cuba's past, present, and future while seeking to preserve its soul.

VANISHING CUBA
CURATED PHOTO STORYTELLING COLLECTION
MICHAEL CHINNICI

21. Vanishing Cuba cover.

21. Chinnici has visited Cuba 24 times and even hosts photo tours.

22 Life Library of Photography (LIFE)

The renowned and inspirational LIFE Library of Photography is a 17-volume series exploring photography's key aspects. It covers equipment, printing, technology, shooting techniques, film developing, photographic history, theory, as well as the aesthetics of photography as an expressive art form.

The Art of Photography

22. A cover of Library of Photography.

The Decisive Moment

22. The LIFE series is a comprehensive study of all things photography.

Marcus 'Beardy McBeard' Enno cycling photographer extraordinaire

Marcus Enno may be the poster boy for 'follow your passion, and the rest will follow'. Better known in the cycling world as Beardy McBeard, he has photographed the world's biggest and most spectacular cycling races. He talks to *Capture* about the unusual life of a cycling photographer, divulges some tricks of the trade and reveals his extensive gear list. By Tim Levy.

Q Tell us a bit about your journey. How did you go from cyclist to cycling photographer?

Photography has been my passion since my primary school days growing up in Newcastle. I studied photography throughout high school setting up my own darkroom. I moved to Sydney after school and went on to complete a Diploma in Photography at TAFE. After graduating I worked as a commercial photographer for 10 years for a company called Studio Commercial.

During this time, I started an Instagram account documenting my daily road bike rides. After the images were well received, it motivated me to make the trip to cover Le Tour de France in 2013 as a spectator.

After returning with a reasonably strong body of work, I felt I had enough images to curate a photographic exhibition.

Fortunately, the exhibition was a success, and I started to receive commissioned work including travelling to the Giro d'Italia in 2014.

Since then, I have covered six Tour de Frances, five Giro d'Italias, two Vuelta Españas and shot for numerous clients in the cycling industry. I have worked for tourism boards and have been published in a range of magazines and online publications.

I was originally based in Sydney, but relocated to Hobart five years ago. It's been an adjustment, but I managed to diversify my business to incorporate the remote location.

Q How many tours do you shoot per year on average? And what are the most challenging aspects of shooting a cycle tour?

I started off just shooting one Grand Tour per year but eventually ended up at all three – Giro d'Italia, Le Tour de France and La Vuelta España. With each race taking three weeks to complete it was a lot of time away.

Things have cooled down since then with the arrival of my two daughters and moving to Hobart, Tasmania. As well as cycling races, I do commercial shoots for brands as well as photographing cycling tours in Tasmania. The tours are a reasonably new addition to my business which started up during COVID when I was looking for local work.

Tasmania has become a very popular destination for people that would normally travel overseas for a cycling holiday. I enjoy hosting these tours as everything is contained locally, and as a bonus, I get to enjoy cycling as well.

In contrast, the typical Grand Tour covers thousands of kilometres and sometimes multiple countries – so there is a lot of driving. You are on the move constantly, changing hotels,

LEFT: The Dolomites are one of the most photogenic cycling locations in the world. The Giro d'Italia riders look as small as ants in comparison to the towering rock formations of the Passo Gardena.

PRENSA
83
70

TOP LEFT: As a cycling photographer you need to be prepared for all weather conditions. Soaking rain and freezing conditions on Mortirolo Pass during the Giro d'Italia. Fortunately, the OM System has good weather sealing. I don't use waterproof covers but keep a chamois or microfibre cloth handy to dry my gear.

LEFT: Col d'Aubisque, Tour de France. Hiking up mountains is just part of the job, so you need to have foresight and imagine what could be a good high shot either by scoping it during a recon, or with Google Maps.

packing bags and getting stuck in traffic – especially with the Tour as it's peak holiday season, so the amount of spectators on the mountain stages is insane. You need to be ready to open your laptop and work anywhere – in the car, on a mountainside, or in a hotel or restaurant.

Q Two years ago you were hit by a utility vehicle that turned into your path while riding near Hobart. We are overjoyed to hear you are back riding and shooting. How does something like that affect your outlook on life?

It was such a serious accident – my leg and arm were broken in a horrific way. Three weeks in hospital followed by three months in a wheelchair meant I had to go through some very intensive rehabilitation to get back to where I am now. There is no doubt that an experience like this makes you take stock and appreciate what you have. For me it was my amazing family. It gave me more time to spend at home with our second daughter who arrived during my recovery journey. It was a 'go-slow' for the business side, but as my recovery progresses, I've been on an upwards trajectory back to full duties.

Q What gear do you use, and what makes it suited to photographing cycling?

I've been using the OM System since 2017 and in that time I have seen it move from my secondary camera to my dedicated kit.

Most of my work involves travel to far flung locations. It is not uncommon for me to carry my camera gear on my back while cycling in all conditions. I also shoot from the back of a motorbike, ATV and out the back of a car – therefore a lightweight portable kit is essential for me.

The OM cameras and lenses are not only lightweight, they're also extremely durable. I've had my camera kit soaked in rain, splattered in mud, baked in the sun, and even dropped on the ground – and it survived everything!

I was a little sceptical about the smaller format at first but after testing it against my previous kit (Canon 1Dx Mark II), I was impressed.

When flying, the compact nature of the lenses means that I can pack

TOP: Going above and beyond to find creative unique images at Vuelta España. I often shoot with two bodies, one with a telephoto for distance and a wide angle for when the pack are close up.

LEFT: No drones are permitted at cycling races so rock scrambling is often the only way to find an overhead view at Giro d'Italia. These epic vistas are usually my top selling prints.

BEARDY'S EQUIPMENT

OM-1: My newest camera and the one I reach for first. Lightweight with fantastic autofocus, I'll often ride with this camera around my shoulder to capture cycling from a unique perspective. I really like the files straight out of the camera and which usually need only minimal processing.

OM-D E-M1 Mark III: A great little camera and my go-to for taking on my bike until the newer OM-1 came out. Now I use this camera mainly as a backup as it takes up so little space in my camera pack you hardly know it's there.

OM-D E-M1X: The weather sealing on this camera is truly amazing. I've used it in the most horrendous conditions without a problem. It's a heavier, sturdier body with a built-in grip that does well counter-balancing the larger 300 F4 lens.

M.ZUIKO DIGITAL ED 7-14MM F2.8 PRO: A great super-wide zoom I use for landscape shots or tight locations such as mountain bike trails.

M.ZUIKO DIGITAL ED 12-40MM F2.8 PRO: A good standard kit lens with a fast F2.8 aperture. This lens is always in my camera bag.

M.ZUIKO DIGITAL ED 40-150MM F2.8 PRO: Very flexible and perfect long zoom for finish line shots.

M.ZUIKO DIGITAL ED 8MM F1.8 FISHEYE PRO: Great for Mountain bike trails in dark forests and accentuating curves in the road for dynamic shots.

M.ZUIKO DIGITAL ED 17MM F1.2 PRO: I love using it for a media scrum at the end of a bike race.

M.ZUIKO DIGITAL ED 25MM F1.2 PRO: My favourite lens that has a super shallow depth of field and great focal length. I use it for portraits of riders especially at the start and finish of bike races.

M.ZUIKO DIGITAL ED 45MM F1.2 PRO: Another great lens for low light and shallow DOF. I use this lens for photographing bikes and components.

M.ZUIKO DIGITAL ED 75MM F1.8: I use this when riding. It's a tiny lens but packs a punch. Beautiful out of focus backgrounds, nice sturdy construction and it fits in a cycling jersey pocket!

M.ZUIKO DIGITAL ED 300MM F4.0 IS PRO: The 300mm focal length compresses scenes and brings the background and foreground together. Great for accentuating distance mountains Lights and Triggers.

FL-700WR ELECTRONIC FLASH + FC-WR COMMANDER: Both are very compact and I use the high speed sync to combine it with daylight and fast shutter speeds.

all my camera gear into carry-on without the stress of it being overweight or having to check the luggage in – where it could get damaged or lost in transit – which would be a total disaster if I had to shoot the next day. And of course, I can easily ride all day with a full complement of lenses – something that isn't easy with larger full-frame systems. I can carry three OM lenses in the space of one or two full-frame lenses! For example, the M.Zuiko ED 12-40mm f2.8 PRO II lens (equivalent to a full-frame 24-80mm) weighs 382g and is 70 x 84mm, while a typical full-frame 24-70mm f/2.8 may weigh 900g and is 90 x 125mm.

Q How do you manage to protect your gear from the elements, especially in unpredictable weather conditions?

I have been impressed by the durability of the OM System through rain, dust and vibrations – my cameras and lenses cop a beating.

I've even had a camera fall from a moving bike more than once and survive. Once was due to a camera bag strap failing and a body with two lenses hit the road, narrowly being missed by a car. I couldn't believe they still worked.

In wet conditions I do my best to keep my equipment dry using a chamois or microfibre cloth to dry off the gear. I've never had to resort to any type of extra waterproof camera covers as the weather sealing is that good.

TOP: After 21 stages it's a relief to make it to the final leg of Le Tour de France on the Champs-Élysées.

BOTTOM: Cadel Evans climbs Italy's Monte Zoncolan during his final Grand Tour.

GDF SUEZ
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Q How do you balance the demands of cycling with the need to stop frequently for photos? Do you have a good understanding of photogenic viewpoints of the course and race ahead of?

Course recon is always ideal. If I'm in a car following a bike race, you often only get a couple of chances to photograph the riders – so being strategic with photo stops, and shortcuts to get ahead of the race, and then making it to the finish line in time is key. On a motorbike it's easier to get ahead, and you get more opportunities – but it's not always an option.

Q Can you describe a particularly memorable moment or photograph from one of your tours?

My first Tour de France in 2015 as a photographer was pretty special. I had the opportunity to be on the team bus with the winning team (Team Sky) on the last stage. I captured Chris Froome pinning numbers on his yellow jersey before finishing the race in Paris.

Q You also sell prints. Is 20 megapixels large enough? Are there some shots that sell more than others?

I find that 20 megapixels is plenty for my prints, which I sell up to 90cm (longest edge) in size. Classic mountain shots are by far the most popular. Aside from individual prints, I also produce a yearly calendar of my best images of that year gone by.

Q What three tips would you give to someone looking to combine their love of cycling and photography?

A compact camera kit makes life easy. I use a front mounted bar bag to carry my kit when it's not slung around my shoulder. It's easy to access on the bike, and provides protection if the weather really gets foul.

I ride ahead when I know a good photo spot is coming up, so I've got a chance to set up and get off the bike if necessary. This means a bit of a chase to catch up, but if your mates know you are capturing images of them, they should be ok to wait.

Practice makes perfect. Taking photos from a moving vehicle is difficult. If it's a bicycle, car or motorbike – you need to practice your technique. Fast shutter speeds, precise autofocus and image stabilisation help with the task immensely.

Thanks so much for the conversation! ◻

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Adobe MAX Miami

Adobe MAX, for the uninitiated, is the world's premier conference for professional digital creatives. This year *Capture* went along to dive into the heart of the creative world, explore new cutting-edge tools, industry insights, and discover the latest trends shaping the future of digital media and design. Photos & text by Tim Levy.

TOP RIGHT. Day 1 Opening Keynote. David Wadhwani (Adobe President of Digital Media Business) reveals a plethora of Firefly generative AI tool updates.

FIRST RIGHT: Devon Rodriguez was one of the Day 2 Keynote 'Inspiration' speakers who revealed his humble beginnings of constant rejection into the art world, but with persistence and constant practice, is now regarded as a top artist and influencer.

SECOND RIGHT: In the huge Creative Park is where you'll find market stalls, experiences and fellow creatives hanging out.

Typically held on the U.S. West Coast in cities like Los Angeles, San Francisco, or Las Vegas, this was the first year the conference took place on the East Coast of the U.S. And it nearly came undone with Hurricane Helene wreaking havoc to other nearby cities in Florida (thoughts go out to those affected).

Adobe also hosts smaller-scale Adobe MAXs in Europe, though the next MAX will be held in February 2025 in Tokyo.

Adobe also hosts other large-scale events, such as Adobe Summit, with an upcoming event taking place in Las Vegas in March 2025.

The difference between the two is that MAX is centred around creativity and design – such as new software features and how to stay inspired creatively; while the Summit is more focused on digital marketing, analytics and customer experience – such as how to improve customer engagement, marketing strategies, and data-driven insights.

This year, Adobe MAX was held at the Miami Beach Convention Centre on October 14–16, and brought together over 10,000 dudealicious designers, photographers, filmmakers, and digital creators who braved the ever so sweaty Miami heat. (Side note – I now get why their NBA basketball team is called 'Miami Heat'). Admittedly, amongst all the incredible things I learnt on this trip – I discovered how much I love and respect air-conditioning.

Miami Beach, which is actually an island, can be paralleled to Australia's Gold Coast – a high-rise beach party town, but with insanely cool Art Deco buildings, long stretches of (waveless) beaches, and an embedded spicy Latino cultural vibe (food, clothing, music, language). In fact, my Australian accent was often met by Latino locals with slight bewilderment, so I learnt to put on an American (West Coast) accent so they could more readily understand me.

As for the conference itself, you can think of it as a music festival for digital creatives. Though instead of music stages and bands, it's a multitude of different mini events and workshops hosted by top digital artists. All in all, it's a lot of fun or as I like to call it – edutainment, with the biggest stress being trying to decide which of the 252 'sessions' to go to over three days with more than 275 speakers (there is a lot of time clash with many of the sessions you might want to go to).

The headlining acts, or 'Keynotes', took place on the main stage in a massive 10,000-seat conference hall, featuring impressive giant digital screens. The first day's Keynote speech delivered some big reveals for the Firefly AI-powered software (more on that later). The second day's morning session focused more on artistic inspiration (definitely look up the artists Scott Belsky, Stacy Martinet, Devon Rodriguez, Emonee LaRussa and Jason Naylor).

Day two's evening was the insanely popular 'Sneaks' (hosted by Awkwafina and delivered by very charismatic digital artist influencers) which gives the audience a 'sneak peak' into what Adobe is currently working on behind the scenes, as well as some really incredible potential future technologies. Standout sneaks were: Perfect Blend which makes it easier to combine images together so their lighting and shadows match; Clean Machine which automatically removes flash, objects or flaring in videos; and Super Sonic which uses AI for text-to-sound audio effects.

Later that night, there was the high-energy MAX Bash party, with free food, drinks and portable LED party lights provided for the

dynamic high energy dragon
a cute kawaii tiger
NIGHT PARTY
SPECIAL GUEST
DJ JENNIFER
a dance party post
mushroom walking in the forest
Firefly Image 3 Model
Firefly Vector Model
Firefly Design Model
Firefly Video Model

revellers in the sprawling outdoor areas and lush botanical gardens. The hip-hop/R&B artist T-Pain (born and raised in Florida) then entertained and hyped the crowd in the main hall. If he ever needs another vocation, he could definitely make it as a stand-up comedian.

So what's there specifically for photographers?

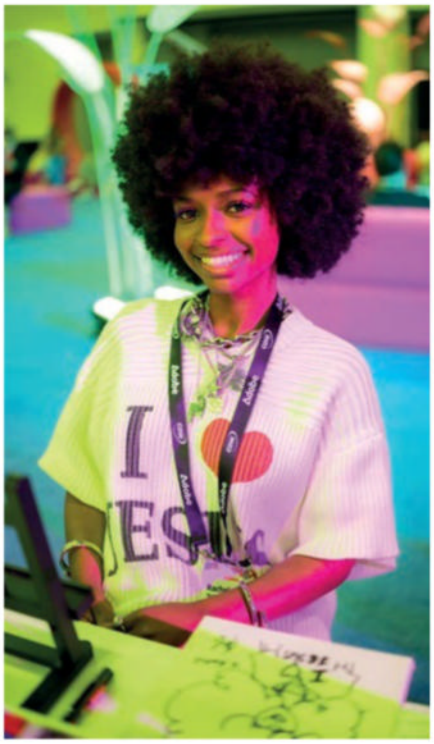
There are many sessions relevant to photography that aren't exclusively for photographers, such as 'Social Media Content Creation Using AI' and '40 Years of Art & Design with Graffiti Street Art'.

Of course, more photography-focused sessions are also available such as: 'Portrait Photography editing with AI'; 'Shooting for Generative AI: From Pre- to Post-Production'; 'Tips and Tricks to Increase a Photograph's Impact'; 'Enhancing Your Work Through Cinematic Colour Grading' and 'Using Frame.io camera to cloud'.

In fact, many of these classes have been videotaped and can be accessed online (On Demand) at www.adobe.com/max.

Then there were actual shooting classes and photo walks (using models) with some of the world's top photographers such as:

- Katrin Eismann (experimental lighting with gels and mirrors)
- Lisa Carney (Lighting and processing)
- Caroline Tran (location portraits)
- Jose Tutiven (B&W portraits)
- Kenneth Hines Jr. (Urban landscape)



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> ...you can think of it as a three day music festival for digital creatives.

In summary, Adobe Max Miami delivered an action-packed blend of innovation, creativity, and community, leaving attendees inspired and equipped with new software improvements to push our craft further.

While some may be concerned with what AI has in store for us (i.e. job loss), Adobe MAX proved that it's just another tool which we can use – to not only make our images look better, but to save us tonnes of time in post. It also brings the realisation that photographers are needing to become fluent, or at least familiar, in a number of software applications which blend stills, video, audio and graphic design, and even perhaps web design. The good thing is the learning curve is now shallower than ever.

If you are interested in making the trip to Adobe MAX in 2025, it's being held on 28-30 October 2025 in Los Angeles. ◻

TOP: In the Creative Park, you can chat with fellow creatives and purchase their artwork.

BELOW: Caroline Tran hosts a Photo Walk portrait session held outside the conference centre for groups of up to 30 people.

THE BIG REVEALS AT ADOBE MAX

- Text-to-video (beta) in Firefly AI – where you can use text prompts to create photo-realistic or animated film clips (incredible).
- Extend Duration of clip. Firefly can use predictive algorithms to create extra frames, or extend the background so you can stabilise footage for film clips.
- Object Select in Premiere Pro. Like in Photoshop, you can object select in your video, lift it from the background, then drop it onto a different background, or add text behind it.
- Removal Tool in Photoshop. With one click of the Removal Tool (Magic Band-Aid) you can select either people or wires in an image and remove them.
- Generate Background in Photoshop. Remove background with one click, then replace it using prompts. For example, a studio portrait can now look like it was shot on a beach, or for still-life – you can add virtual props or backgrounds.
- Generative Fill, Generative Expand, and Generate Similar all yield greatly improved photographic quality, having better prompt comprehension to understand complex descriptions.
- Frame.io V4. It used to be a stand-alone subscription model, but now it becomes available to Creative Cloud customers. Also, new Camera to Cloud integrations open cloud-native workflows to photographers and videographers worldwide.
- Lightroom for Mobile and web – 'Quick Actions'. Quick Actions uses AI to automatically suggest a bunch of different edits to an image. In a way, it is similar to adding a filter or preset, but it utilises auto masking so that you may add background blur, or sky select with colour changes, etc.
- Lightroom general improvements, including Generative Remove, denoise for more RAW file formats, ISO gain map support on export, Content Credentials, new camera and lens support, as well as bug fixes.
- Content Credentials (Bridge and Lightroom) which is like a more modern metadata system so viewers can see whether an image is real or AI, or the original content creator can get credit for their image.

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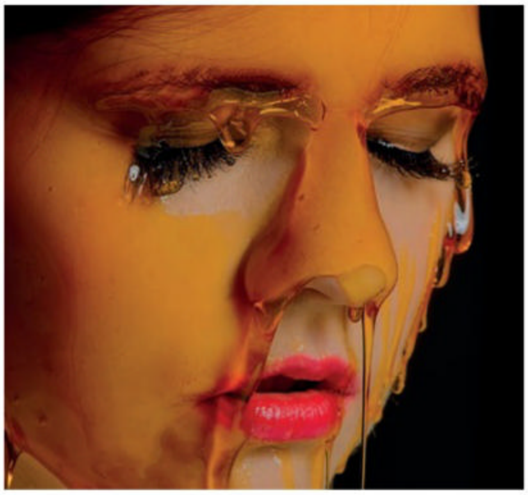

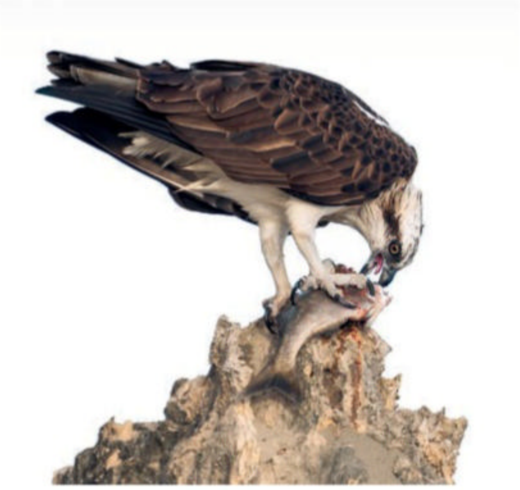

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The Capture Awards are proud to showcase the exceptional work of some of Australia's and New Zealand's top professional photographers. We've seen an amazing variety of submissions—captivating, thought-provoking, stunning, meaningful, original, full of emotion, and even playful. We truly appreciate everyone who took the time to contribute their work.

The Capture Awards aim to showcase inspiring work by photographers from Australia and New Zealand. Now in its sophomore year, the competition attracted more than 975 entries over the six categories.

How the competition works

There were six categories this year: Advertising & Fashion, Documentary & Street, Landscape & Environment, Portrait & People, Wedding & Event, Art & Conceptual. Art & Conceptual was a new category in 2024.

All elements must have been captured by the entrant and must be 100% photographic in origin.

Once entries closed, images were de-identified and data stripped and given a file number which could later be matched with photographers' details after judging.

The staff of *Capture* spent the following weeks sorting through entries to create a first shortlist and then a second shortlist. A final shortlist, comprising finalists in each category, were sent to judges for scoring. Each judge ranked their top 15 entries. Results were collated with a weighted scoring system to determine the winner, runner-up and top 15 entries.

A huge thank you to the talented photographers and industry experts who comprised this year's panel: Lakin Ogunbanwo, Ben Hopper, Yan Zhang, Carly Earl, Karen Ishiguro, Paul Blackmore, Michael Schulz, Alice Zilberberg, Michael Chinnici, Matthew Ho, Sofiia Vinnichenko and Matt Granger. We highly recommend visiting their websites to see some of their incredible and inspiring work!

LEFT TO RIGHT FROM TOP:
Richard Porter (People & Portrait)
Frank Cecconi (Wedding & Event)
John Barrett (Advertising & Fashion)
Alexander Forrest (Landscape & Environment)
Sacha Stejko (Art & Conceptual)
Nancy Flammea (People & Portrait)
Mieke Boynton (Landscape & Environment)
Rowan Marsh-Croft (Documentary & Street)
Liz Barratt (People & Portrait)

Recognition

Along with the winners and runners-up, we have also published the Top 15 ranked finalists from each of the six categories in this issue.

Winner, Runner-Up, Finalist, Highly Commended and Commended entrants will be notified by email in December. Entries on the first shortlist receive a Commended Award, entries on the second shortlist receive a Highly Commended award.

Sponsors and supporters

The success of this competition lies with the high quality of entries received, the involvement of an amazing panel of judges, and the support of our wonderful sponsors.

This year, winners and runners-up share in a prize pool of more than $24,000, including $10,000 in cash prizes.

Category winners receive $2,000 cash and up to $1,000 worth of prizes from our sponsors as well. The exception is Landscape & Environment that wins an OM System OM-1 kit worth over $7,897. Category runners-up each receive a $300 voucher from Kudos Cameras.

Great thanks go to all our sponsors: OM System, Kudos Cameras, MSI and Camera House.

Without their incredible generosity and commitment to supporting Australian photographers, competitions like this would not be possible.

Go online

You can find out more about The Capture Awards at www.thecaptureawards.com.au.

The competition will open for entries again in June 2025. If you have any feedback about the competition, including changes you'd like to see next time, we'd love to hear from you. Please email us at hello@thecaptureawards.com.au

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Our judges

Lakin Ogunbanwo
www.lakinogunbanwo.com

Carly Earl
Instagram: @piceditor.theguardian.au

Ben Hopper
www.therealbenhopper.com

Yan Zhang
www.yanzhangphotography.com

Karen Ishiguro
www.karenishiguro.com

Paul Blackmore
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Michael Schulz
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Alice Zilberberg
www.alicezilberberg.com

Michael Chinnici
www.michaelchinnici.com

Matthew Ho
www.matthewho.co.uk

Sofiia Vinnichenko
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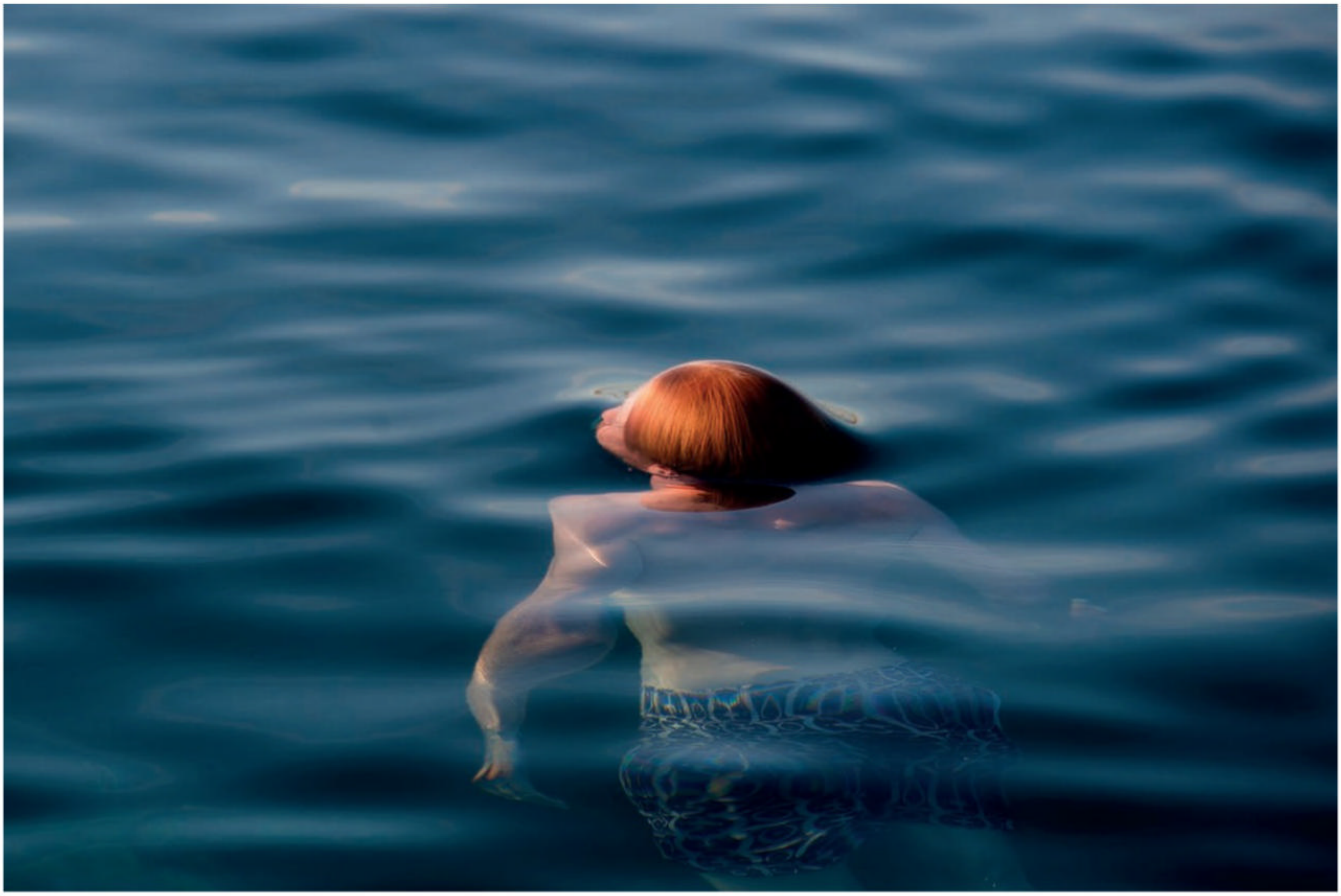
Matt Granger
www.learn.mattgranger.com



WINNER **Petra Bensted**

Viscosity

“The image ‘Viscosity’ was taken with the intention of capturing the emergence from the smooth movement of the sea,” says Bensted. “It was late afternoon, and the sun was low, giving an opportunity for the rays of light to bounce off the swimmer’s body.

“The shot was taken with a Nikon DF Camera with a Tamron SP 70-200 lens, I deliberately used a slower shutter speed to ensure I could retain the smoothness of the water, but short enough to keep the swimmer in focus and relatively sharp.

“I am a photographer who likes to combine my love for travel and creativity to capture unique images. Originally from Germany, I migrated to Australia at a young age and have since explored many parts of the world. With a background in International Trade, my career allowed me to travel extensively, which ignited my passion for photography. Twelve years ago, I was given my first real camera, and since then, I have focused on using natural light to bring out the curves and contrasts of my subjects. My genres vary from fine art photography to street photography, and I hope my images invite you to see things that our eyes often overlook.”

Instagram: @images_and_words_by_petra

PRIZE: $2,000 cash, plus a Billingham Hadley One Camera Bag with Billingham SP50 Shoulder Strap valued at $735, and a $300 Kudos Cameras voucher.

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RUNNER-UP Jeremy Shaw

Jet Lagged Journey

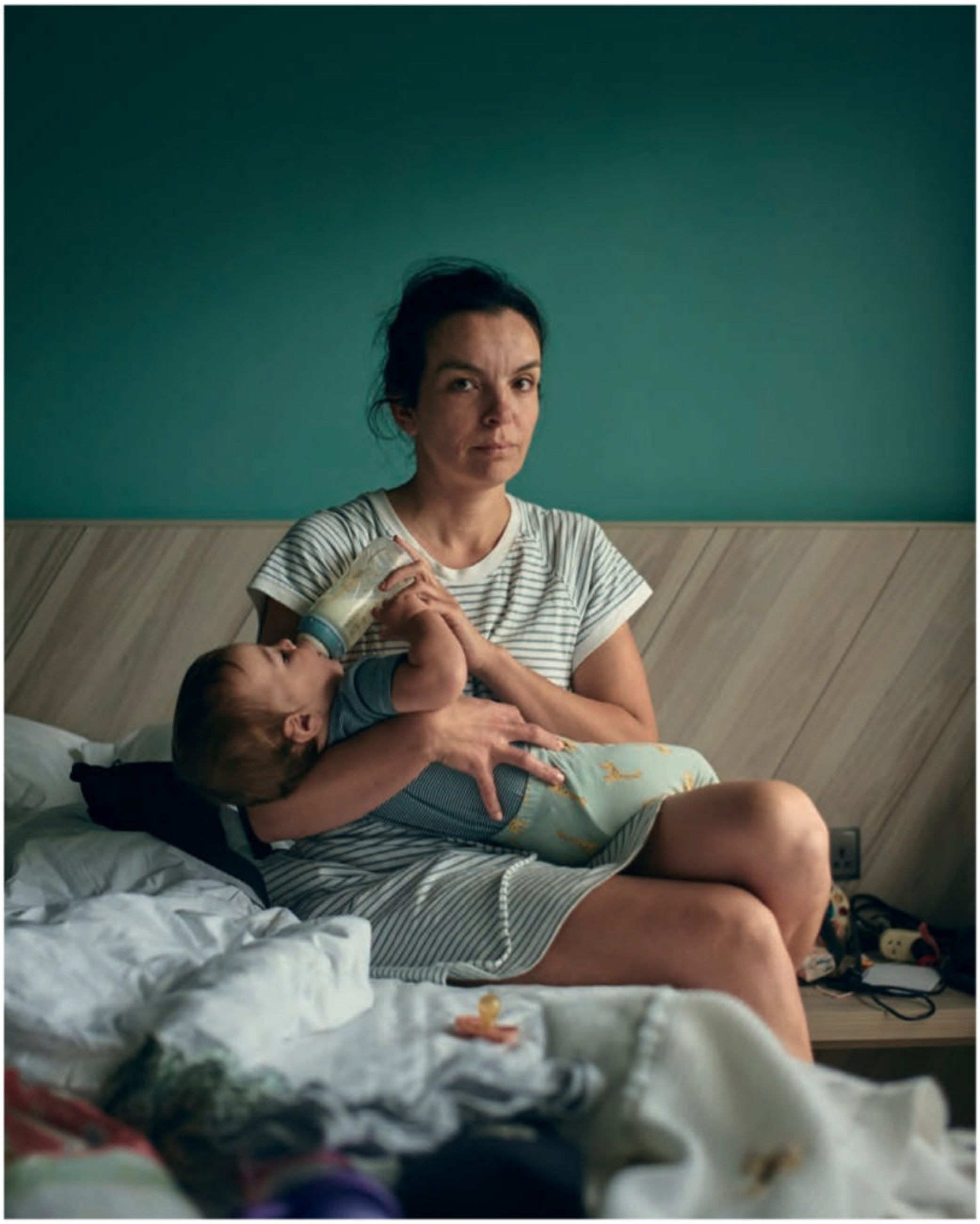
"For the last few years I've been keeping my personal work pretty simple," says Shaw. "I'm mainly using a Leica M10-P and tend to choose one of three lenses, the Summicron 28mm, 35mm or 50mm.

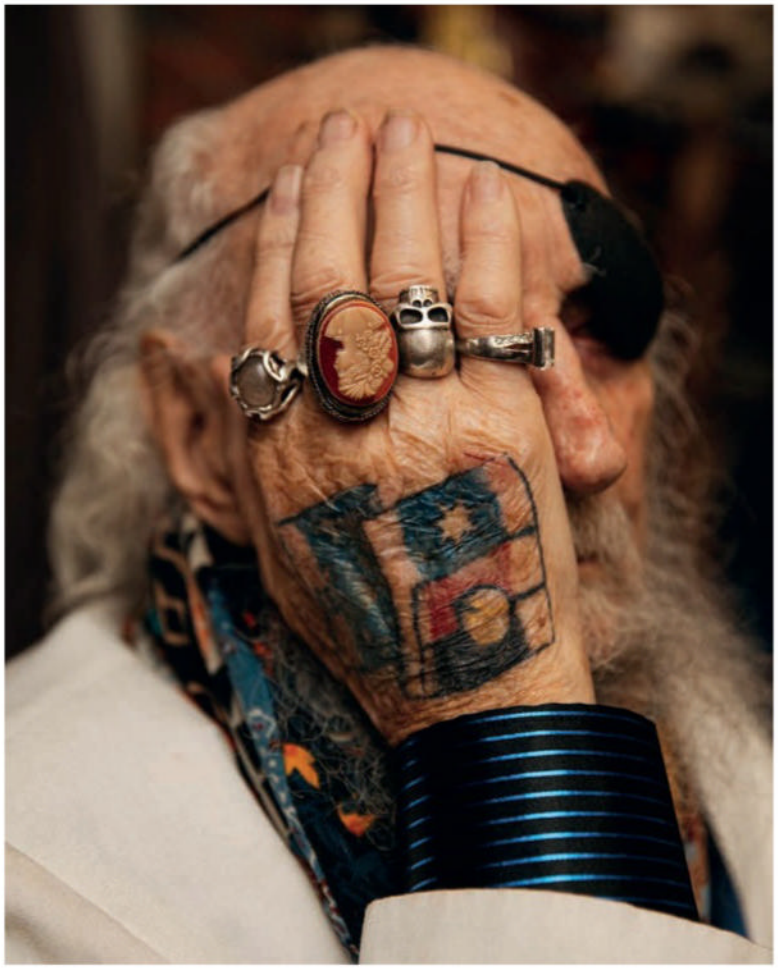
"This portrait of my wife Emma and our son Mikey 'Jet Lagged Journey' was in our hotel room in the afternoon with just the window light and a sheer curtain. A quiet and intimate moment between Mother and Son after a long and restless flight to Singapore, jet lag hitting all of us hard."

Jeremy Shaw is a photographer and filmmaker specialising in portraiture and commercial advertising. His passion lies in capturing the essence of people and bringing creative concepts to life. Known for creating images that resonate with authenticity and emotion, Jeremy approaches each project as a unique reflection of its subject. He has developed a keen eye for detail and a strong understanding of visual storytelling, and a desire to create a compelling and genuine story.

www.jeremyshaw.com.au
Instagram: @jeremyshawwork

PRIZE: Kudos Cameras gift card valued at $300.





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3 WILHELM PHILIPP
Baba Desi, The Belgrave Wizard: “Baba Desi, 94 goes by many names – The Belgrave Wizard, Urban Dreamer, and The Pirate. The name Baba Desi translates to 'international father'. Baba Desi is a healer, free spirit and lifelong protester of over 40 years. 'The Belgrave Wizard' Desi makes wizard-like staffs, collecting sticks from the forest and crafting his unique art pieces. Desi is a staple of his community, motivated to give power back to the people and yearning with a defiant spirit for justice. Tattooed on his hand is his proposed version of the Australian flag, replacing the Union Jack with the Aboriginal flag.”

4 HEIDI MARGOCSY
Ascend: “With joy and peace, she exhales. Her story, her wisdom and her truth all flying freely and wildly in front of my lens.”

5 NATALIE ARBER
BFF: “Unofficially a therapy dog, Sniffany is a calming presence for her human BFF. No judgement and unconditional love is offered without question with a little nibble on the nose.”

6 LUCIA STAYKOV
Triplets: “Very alike, yet very different.”

7 WILL HARTL
Enduring Hope: “Farmer Tom walks through the smoke and dust after an afternoon of putting out fires on his property outside Canberra in early March. Part of an ongoing series about the enduring hope of Australia's primary producers. The men and women who continue through the good years and the bad in a sunburnt country.”

8 SASHA MORTIMORE
Strength in Vulnerability: “In our vulnerability lies our deepest strength. Through every scar, every story, we reveal our resilience and beauty. This image isn’t just a portrait – it’s a tribute to the power within us, even in our most unguarded moments. We rise, not because we are unbreakable, but because we choose to embrace our whole selves, imperfections and all.”

9 **SAM SCOUFOS**
Portrait of Frosty in Lager: "This image is from my ongoing series of using various liquids to create spontaneous gestures within my photographic practice. Moving away from my original 'Self-Portrait in Water', I have started asking friends to sit and using the liquid medium as a way to represent who they are. This distortion of the figure is a challenge to myself – on what defines a photographic image. These works involve no post manipulation, instead I allow the process of abstraction to come from the natural properties of the liquid itself."

10 **SIMON HARSENT**
Senator Briggs: "Portrait of Australian Rapper Senator Briggs, taken on the set of a shoot for Telstra."

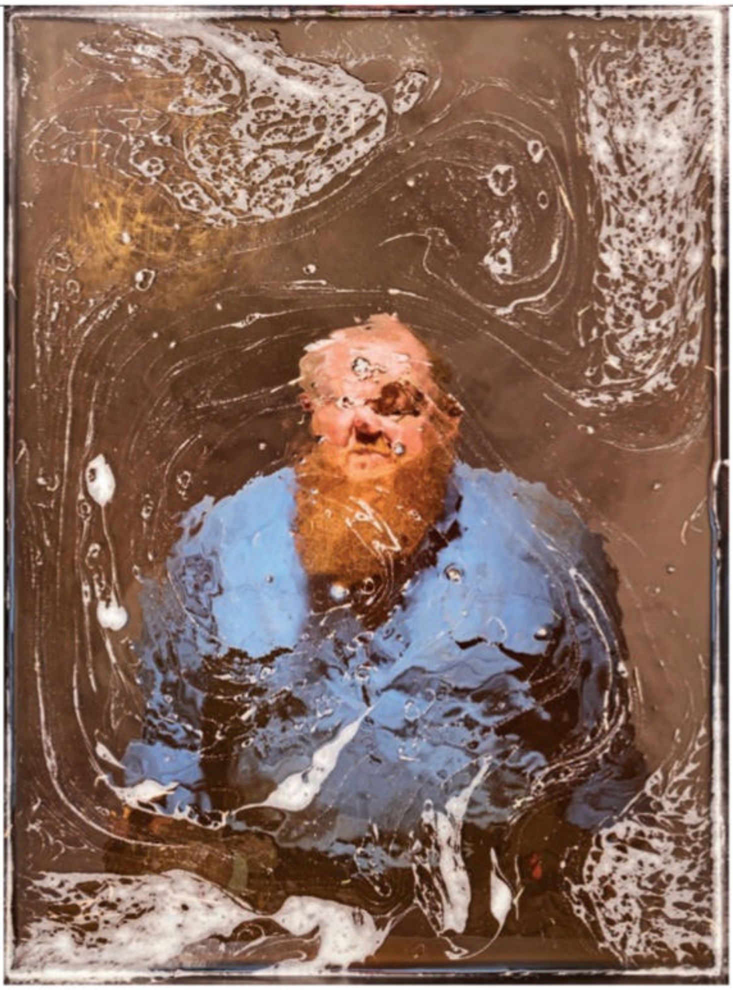
11 **SAM SCOUFOS**
Self-Portrait in Water: "I've been experimenting with using various liquids as a means of creating spontaneous gestures within my work. This purposeful, distorted portrait is a challenge to myself on what a photograph can be. The reflected light playing off the peaks and troughs of the moving liquid project a familiar image of reflection. Yet during this suspension of movement, the liquid reveals a disfigured and often grotesque image of the sitter. As mentioned, my liquid portraits involve no post production and are left as is."

12 **MARIANNA HEBERLEY**
One More Click: "On a family holiday to Indonesia, I wanted to take advantage of the light and take some portraits of my 8-year-old son, Mason. He obliged (begrudgingly) and after about 30 seconds advised me that my time was up and I had one more click. This was the shot I captured on my last allowed click."

13 **KAREN WALLER**
Rex: "Rex is resilient, strong and confidant and is proud of his body. It is a body that has endured so much and yet seems unbreakable, repairing unseen bones 140 times. Rex was born with 8 fractures and diagnosed with Osteogenesis Imperfecta, or brittle bones. He spent his early years in hospital and was only able to walk at 5 years of age. Steel rods were inserted into his legs for strength and support. His spine was fused to give his body support so he could stand. As he grew during childhood, longer rods were inserted. Callipers also gave him the support and strength to stand upright and to walk. Rex needs callipers to walk, and it takes 15 minutes each morning to put them on. Despite daily challenges, Rex loves his rich and full life."

14 **NATALIE ARBER**
Metamorphic: "The beginning stages of metamorphosis as I let go of what was and what I thought was meant to be. Today I accept that my life and my dreams are suspended like a chrysalis while my tears wash down the drain. Every bone in my body is riddled with grief but I am holding on to hope that my wings will grow bigger and brighter than before. One day I will know who I am and where I am meant to be, but today I am meant to be here, crying in the shower."

15 **JULIE SPENCER**
Bonnie and Baxter: "In country NSW in the small town of Canowindra, lives Bonnie and her pointer dog Baxter."



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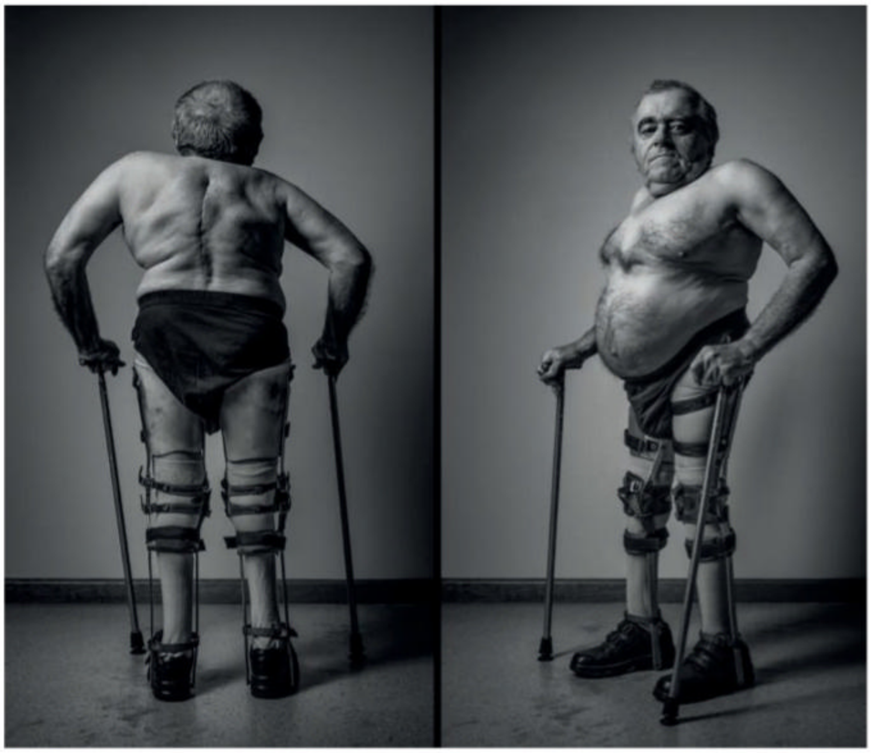

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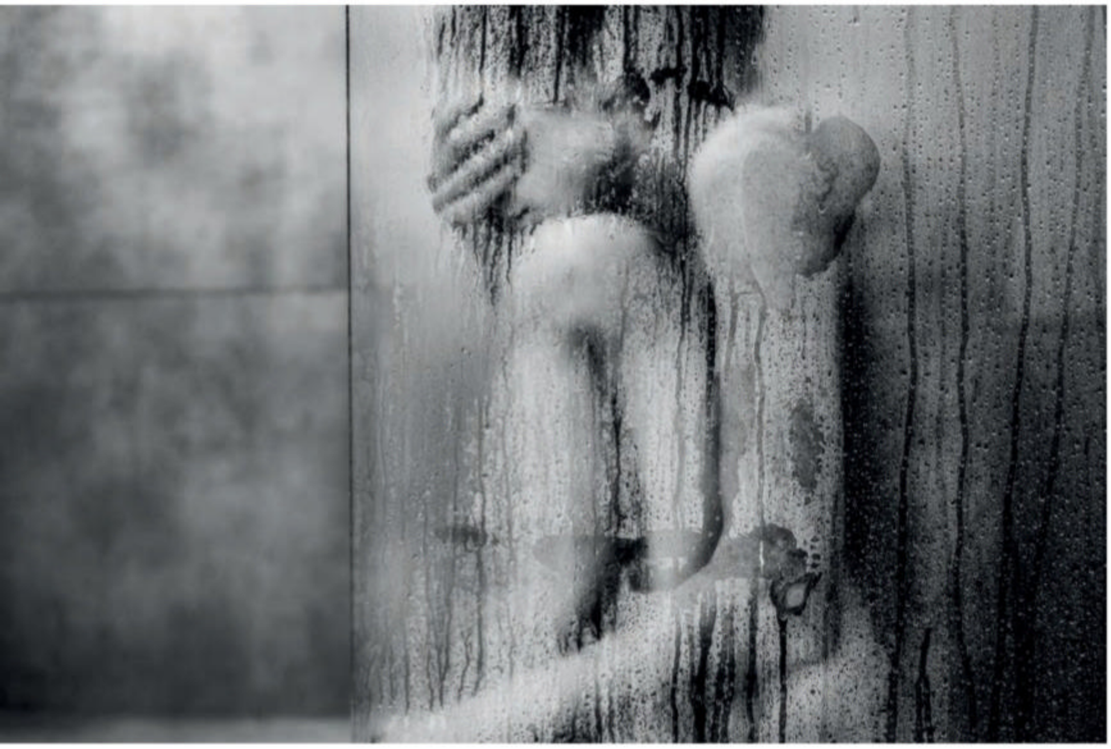

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WINNER **Mariana Zilbershteyn**

Cut-throat

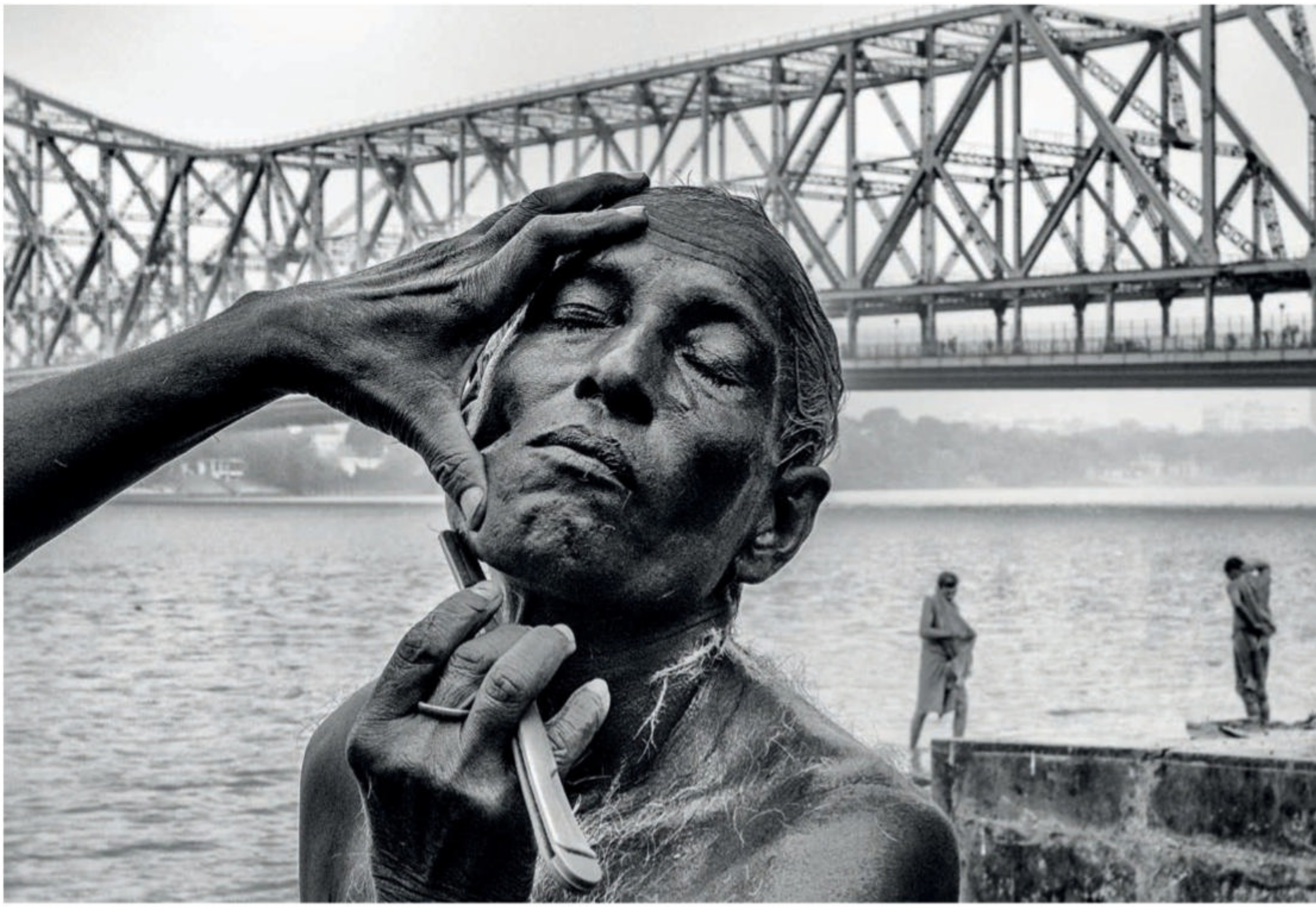
“This photograph titled ‘Cut-throat’ captures a raw and intimate street moment along the Ganges Riverbank at Mallick Ghat in Kolkata, shot in the early morning of December 2023,” says Zilbershteyn. “As I sat next to a street barber shaving a man’s face with an open blade razor, I was drawn to the delicate precision of the barber’s movements. His hands carefully manoeuvred the customer’s head to access difficult angles, creating an intricate choreography. The man’s calm expression in stillness contrasted with the bustling life around us – people bathing in the river, their movements filling the gaps in the scene. The juxtaposition of the open blade with the vibrant activity of the morning made for a compelling composition, which I captured from up close on my Fuji XT-5, with 23mm lens.

“I was born in Ukraine and raised in Melbourne, where I developed a passion for photography much later in life. Though self-taught, I didn’t truly discover the depths of photography until moving to India in 2015 with my family. It was on the vibrant streets of Delhi I honed my camera skills; drawn to capturing people and immersing myself in the rich culture surrounding me. I loved getting close to the action, letting the raw emotions and energy of the streets come through in my work.

“Of all the places, Varanasi remains my all-time favourite, a city I have returned to seven times. Its spiritual energy and the richness of life along the Ganges have always provided me with endless inspiration. My goal is to capture not just the visual beauty of India but the stories that underpin its people – their emotions, traditions, and resilience.”

www.mzphotography.com.au
Instagram: @mariana_z_photography

PRIZE: $2,000 plus a Camera House voucher valued at $1000.



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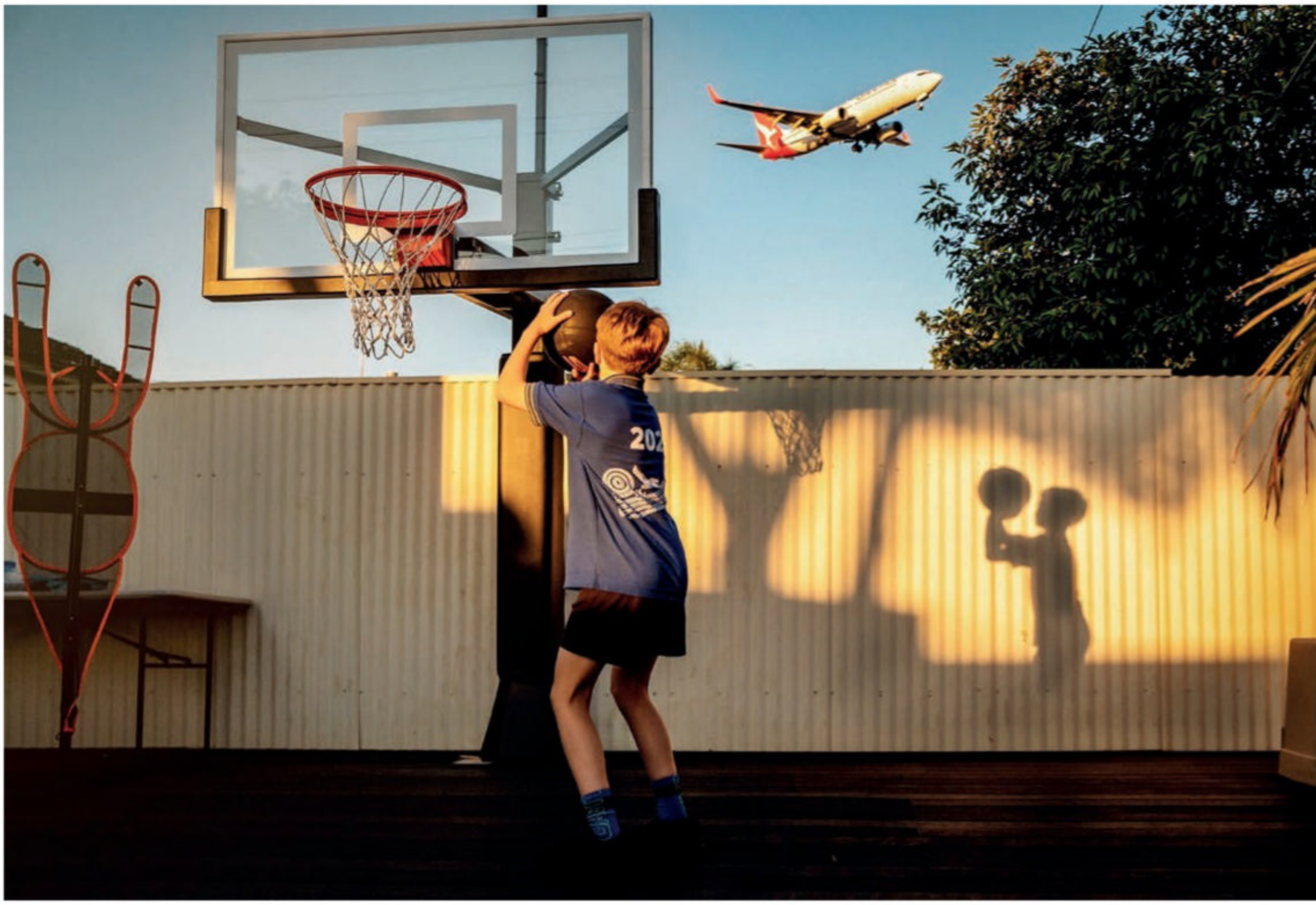

RUNNER-UP Melissa Crisa

Eat. Sleep. Ball. Repeat.

"The image 'Eat. Sleep. Ball. Repeat.' is a personal take on groundhog day in our everyday lives," says Crisa. "My youngest son, an avid basketballer, can often be found in our front yard shooting hoops and practicing his skill set. On this particular day after school, he was throwing up shots in the late afternoon light, which made interesting shadows on the fence. As I grabbed my camera in haste, a plane happened to have been passing at the same time (we live close to the airport!) turning a pretty cool scene into an even more compelling one.

"All of my shots are taken in one frame, where I quickly adjust exposure and composition – which suits documentary-style shooting. This has taken me a while to master through years of practice – so that I can trust in myself to capture what is unfolding naturally in front of me.

"I am a 39-year-old photographic artist, business owner and mother of two, residing in the Western Suburbs of Adelaide. I first picked up a digital camera six years ago and thus began my journey and love of capturing beauty within the ordinary. I am completely self-taught, I started learning from free content on the Internet, photographic communities and of course by complete trial and error.

"Documentary and lifestyle photography is where my heart lies, there is something magical about taking a completely mundane, 'normal' moment and bringing it to life with the camera. I mainly utilise natural light and shadow to create interesting and thought-provoking images that can tell an entire story within the frame. I have learnt to look at scenes playing out in real life and compose my shots to have maximum impact, even if that particular moment is fleeting – it's often those made within a split second that turn out to hold the most magic."

www.littlemisslissphotography.com.au
Instagram: @littlemisslissphotography

PRIZE: Kudos Cameras gift card valued at $300.

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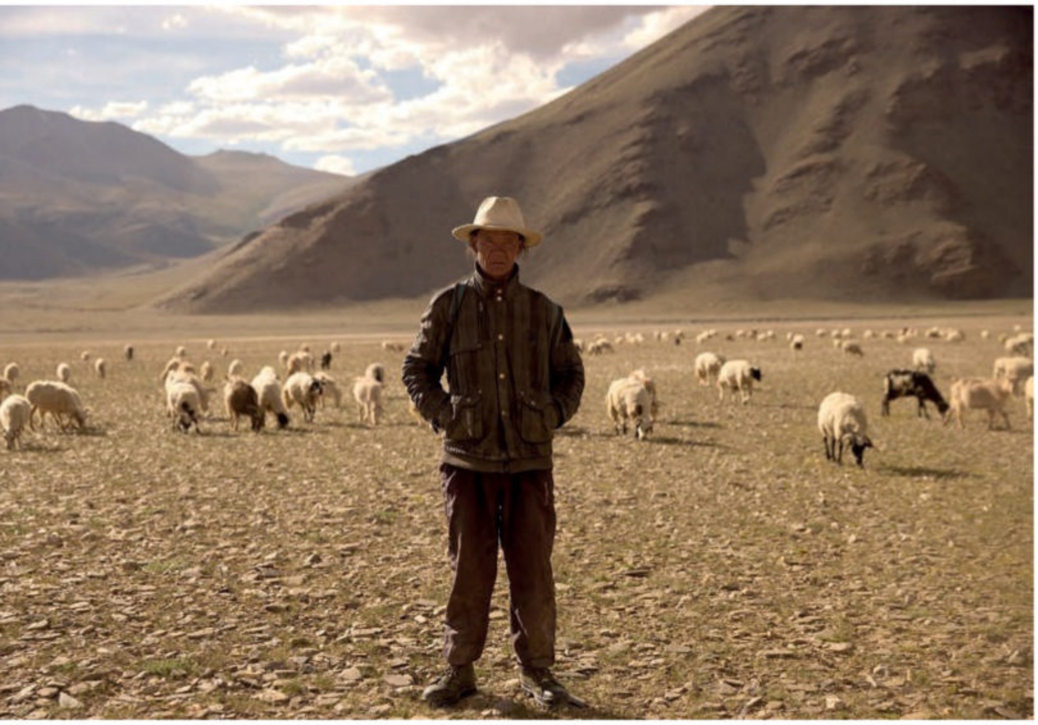

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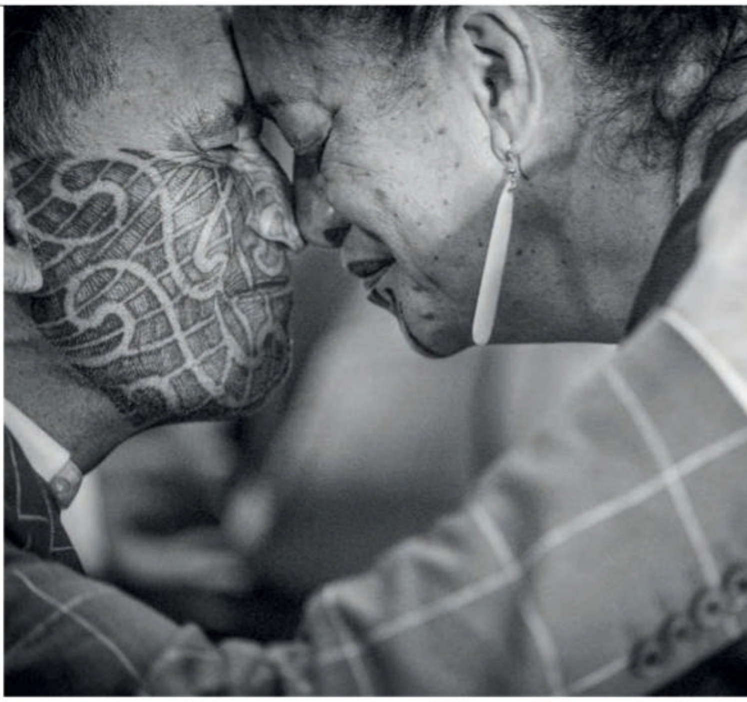

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3 **WILL HARTL**
Thin air, thick skin: "I sat down in a heap; I couldn't breathe. We were around 15,200ft above sea level, 7 hours from a hospital, and help wasn't coming. Luckily, we had an oxygen tank in the car. I sat in the car for a while, dizzy with excitement and lacking oxygen, after photographing the reclusive Changpa Nomads in the remote mountains of Ladakh, India. As we began to drive down the road, I spotted a man on a vast plateau surrounded by goats. Ripping off the mask, I yelled, 'Stop the car!' This was a moment too good to drive past. Makpa Tswana and his herd were making their way back towards the camp. My local driver, Sonam, asked in Ladakhi if he'd mind having his portrait taken. We shot for about 20 frames before the light changed, and he'd carried on with the goats."

4 **MELISSA BANKS**
Hongi: "After the moko kanohi ceremony, the recipient of the traditional facial tattoo embraces a whānau member with a hongi."

5 **FRANCES TERLICH**
Bringing in the Mob: "When we work on the farm, I often try to get the kids to come with us so they can get involved. This particular evening, I packed my camera and walked behind the kids on foot. I was so pleased when I captured this image of Australian rural farm life."

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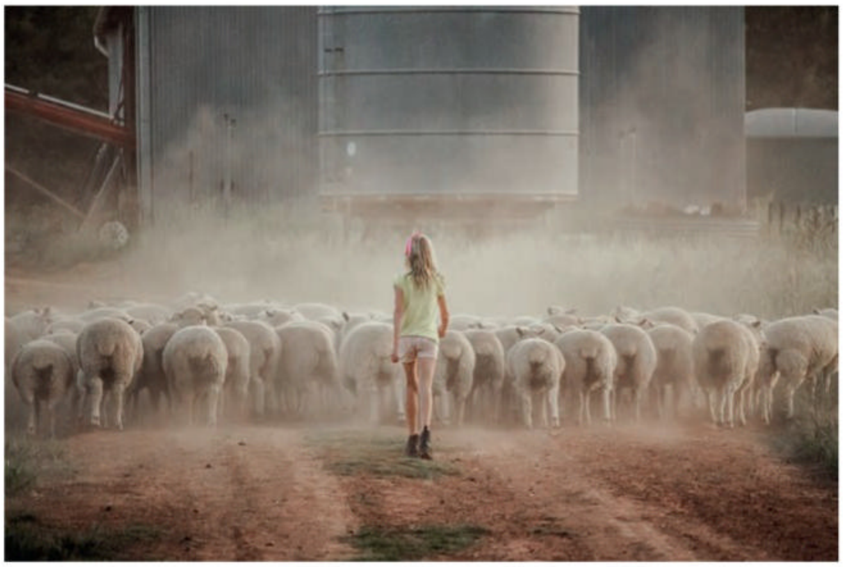

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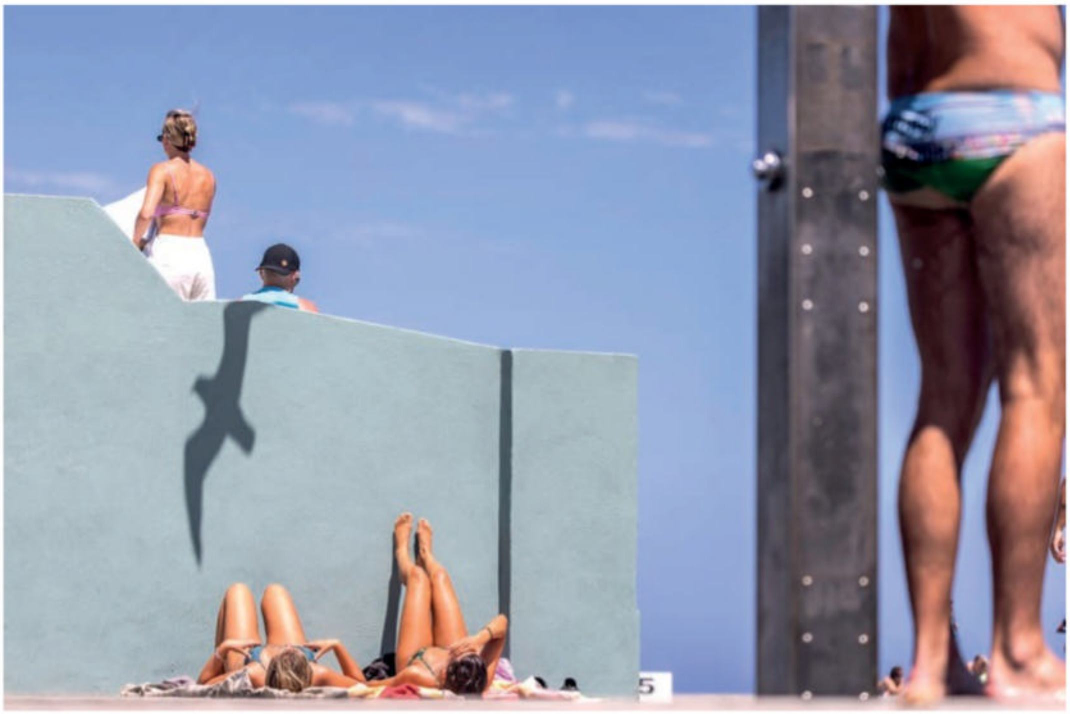

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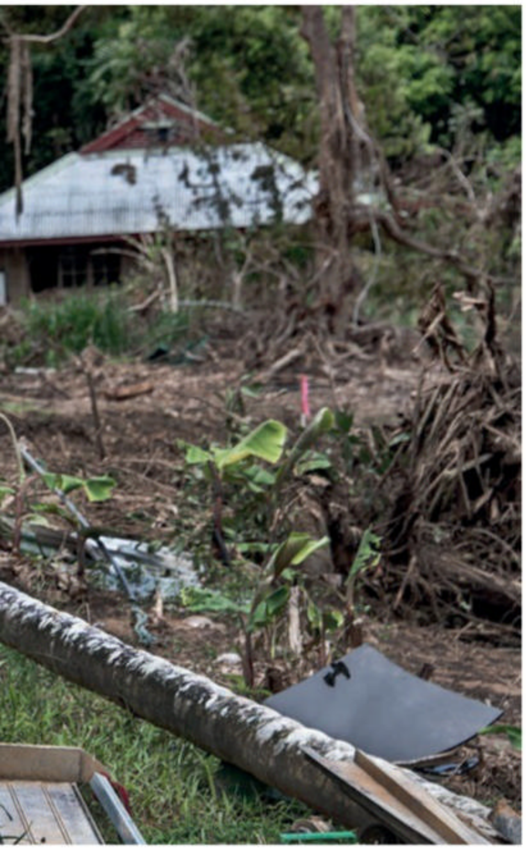

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6 **CARRIE JONES**
The Marilyn Wave: “Amid the sea of blonde bombshells you were singularly lost in the crowd, but as a group you became part of the spectacle. More than just a fundraiser, the Marilyn Swim is a celebration of self, fearless and bold, just like the icon herself.”

7 **BRIAN CASSEY**
Alive – Bill & Michelle's Miraculous Escape from Cyclone Jasper: "Bill Dunn (73) comforts his wife Michelle Dunn (58) in the ruins of their Degarra home on the banks of the Bloomfield River in Far North Queensland. In the aftermath of Cyclone Jasper on December 23, over two metres of rain turned the river into a raging torrent destroying their home of 38 years. As the waters rose they swam out of their kitchen window and lashed themselves to a tree. When the waters rose too high they feared the worst and let go but were swept to a higher tree which they climbed and spent ten hours before being miraculously rescued by their son in a 'tinnie'. This image was made as Michelle returned to the house (in the background) for the first time following the disaster. The only way into the shattered community was by helicopter."

8 **JESSICA BLACKLOW**
Great Australian Summer: "The perfect depiction of the Great Australian Summer. Blue skies, salt water, tanned skin, seagulls and budgies."

9 **ALAN DAVIES**

A very special Christmas: "In the Sydney suburb of Coogee, these Ukrainians celebrate Christmas away from home. Ukraine officially broke with the Russian Orthodox tradition of observing the birth of Christ on 7 January. With a middle finger to Russia, they symbolically aligned with the West and adopted 25 December as their new Christmas. This memorable dinner was very noisy, with eleven adults and five children crammed around a table for six!"

10 **DAVID NIU**

London in red: "This was on Oxford Street, London. I saw two men carrying a MDF board so I followed them and took a few photos. Then I walked to the other side and found it was in red. At the same time a red bus drove by."

11 **MATT HRKAC**

Have you been paying attention?: "2 June 2024. Melbourne, Victoria. Pro-Palestine demonstrators at Flinders St Station intersection in the Melbourne CBD."

12 **MIRANDA KREMERS**

Kelpie Dash: “The Kelpie Dash in Casterton Victoria is a thrilling highlight of the Kelpie Festival. Held annually, this event showcases the speed and agility of

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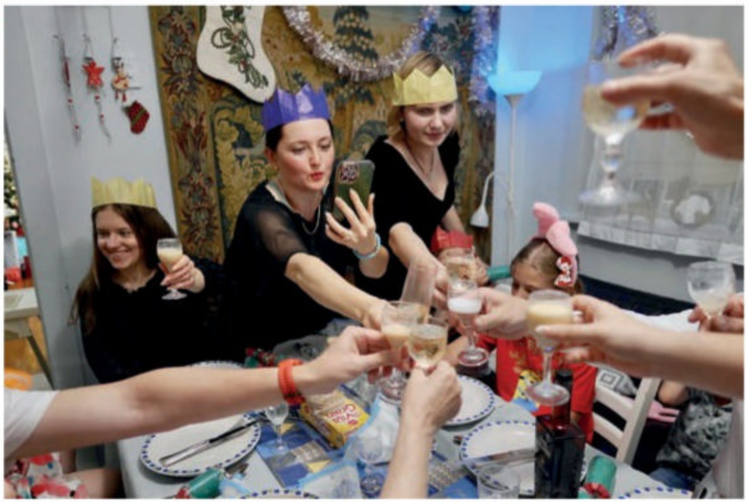

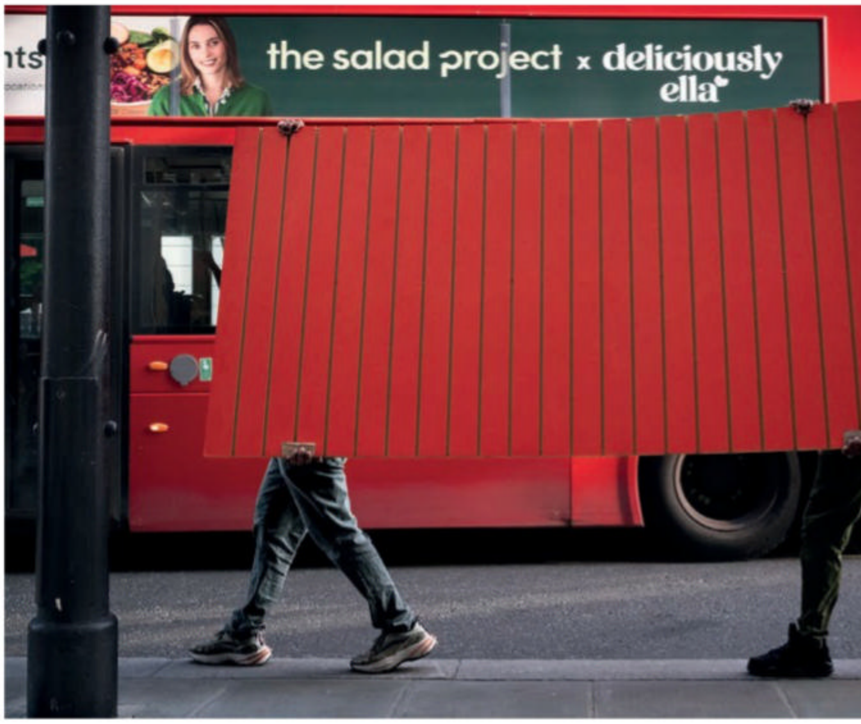
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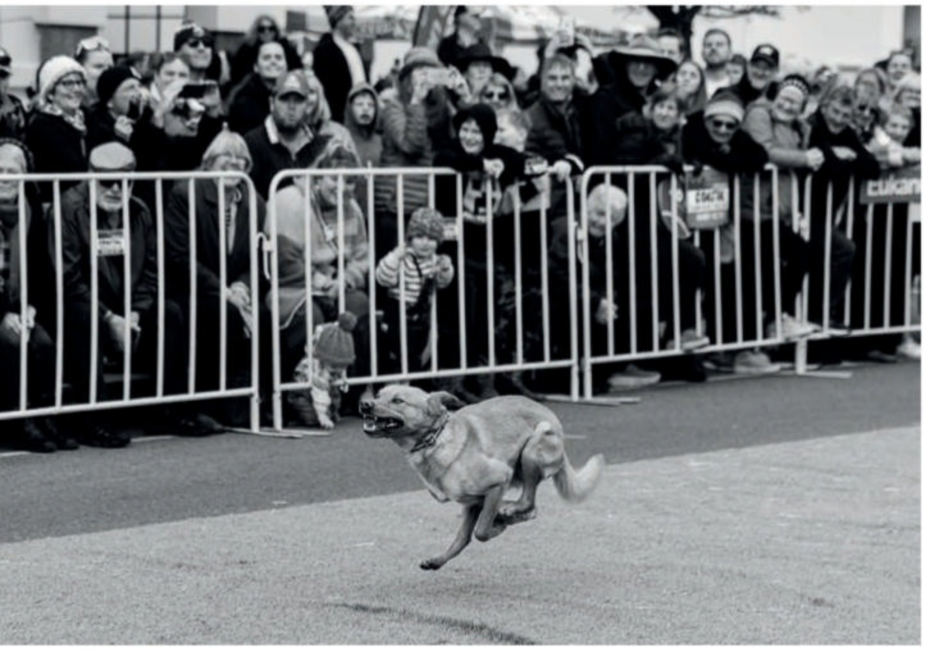

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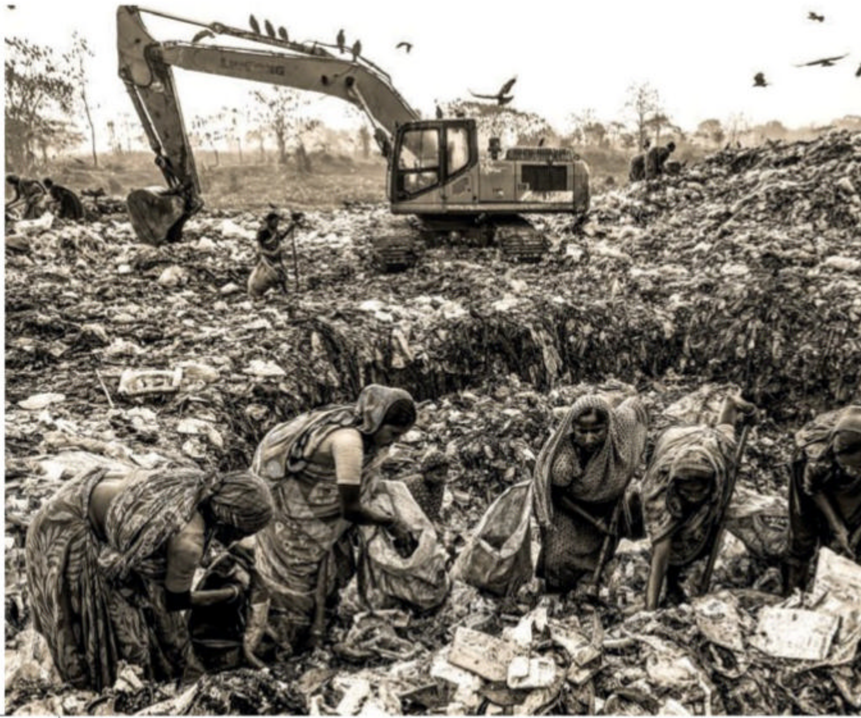

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these working dogs in individually timed races over a distance of 50 metres. This blond Kelpie is making a dash for it. The festival attracts both participants and many spectators, celebrating the heritage of the Kelpie breed and their amazing skills. It is a fun event that fosters incredible community spirit."

13 SANDY WINKLE

The Tip Pickers: "At sunrise the waste pickers of Northern Bangladesh forage for plastics to recycle, dressed in beautiful bright saris and their general happiness took me back considering the grim conditions they work in. Flocks of Black Kites and crows took to the skies, almost heralding our arrival."

14 SHAZ SPANNENBURG

The Silver Man: "Walking by this jewellery stand at my local show, I found this mysterious vendor perched in his dark alcove surrounded by his craft; initially mistaking him for a fortune teller or some type of wizard."

15 SUSAN CHURCH

Catch 'Em: "Hazer (left) and Dogger (right) catching at Rodeo Steer Wrestling event."

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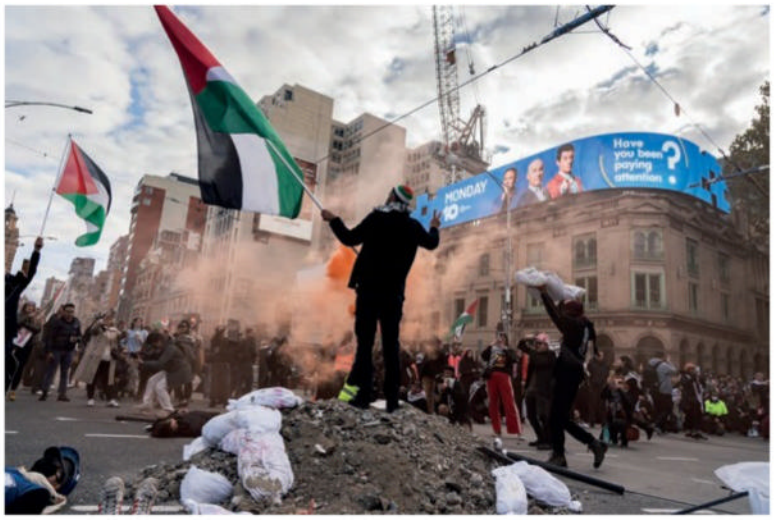

Have you been paying attention ?
MONDAY 10

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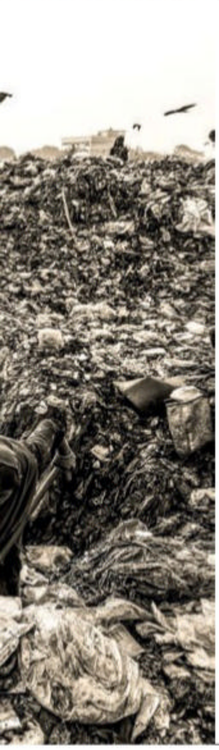

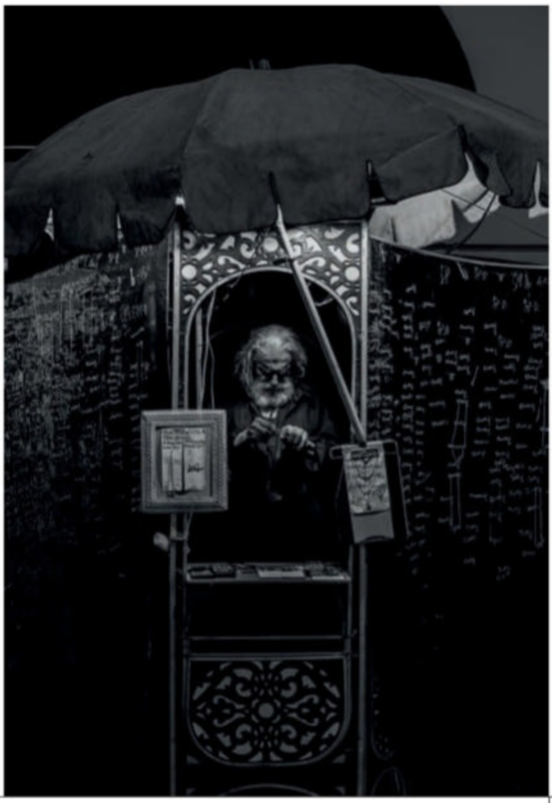

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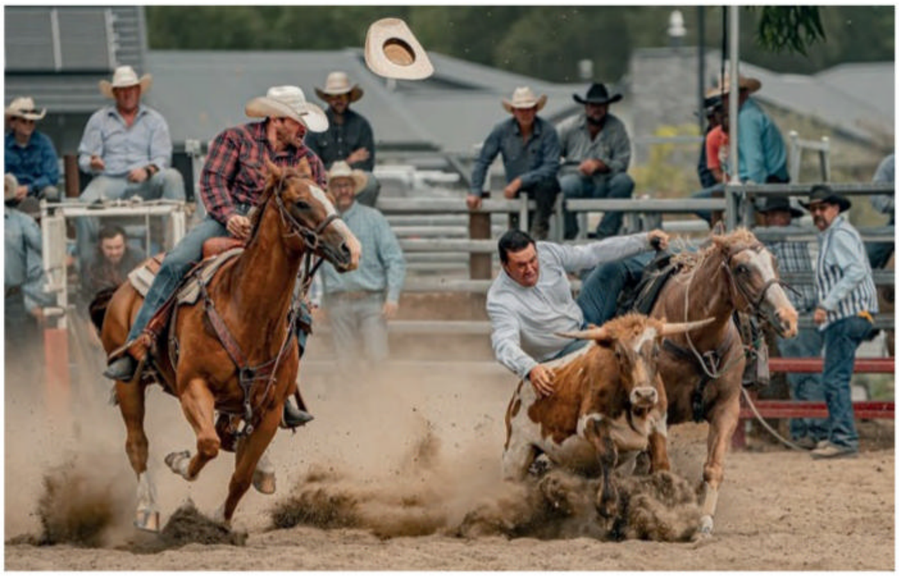

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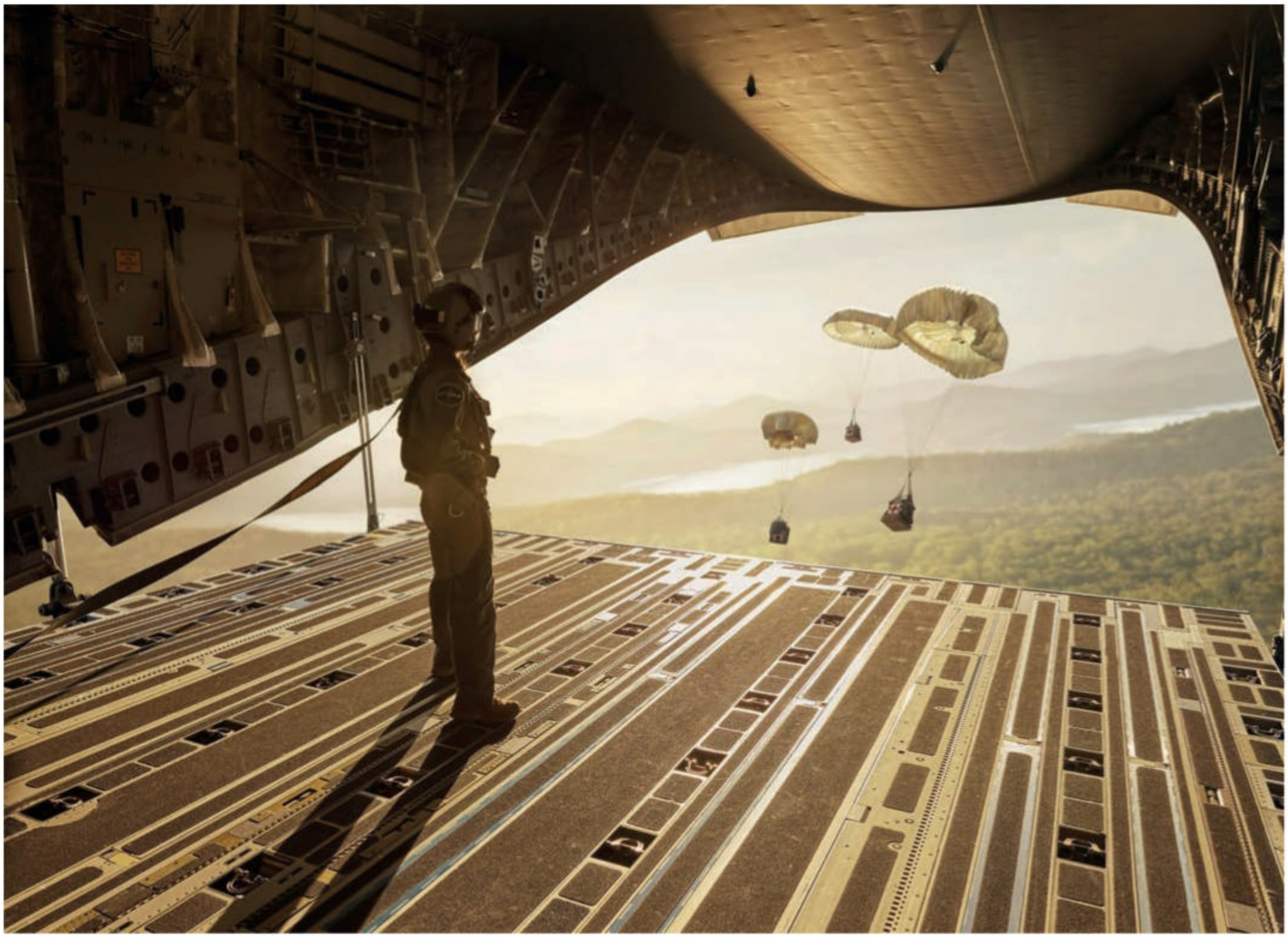

WINNER **Simon Harsent**

Air Force – where your potential lives.

"In advertising campaigns, the role of the photographer often involves interpreting a concept that has already undergone multiple rounds of approvals, and sometimes focus groups. By the time I join the project, the creative boundaries are usually well-defined, and when, as in this case, working alongside a TV commercial crew, both time and creative freedom are further restricted.

"Typically, the final image in these campaigns is a composite of various shots to ensure that the image works seamlessly with typography and can accommodate multiple formats across different media.

"With this campaign for ADF Careers the final image we ended up using is somewhat different to the original layout given to me by the Agency.

"I'd spent the best part of the day shooting alongside the motion crew getting 'cargo drop' images from the back of a C-17 Globemaster, which would later be combined with seperate plate shots of close-to-camera 'Loadmaster' shots.

"Later in the day, a moment of pure chance occurred. As the plane banked, sunlight streamed beautifully into the cargo hold, illuminating the Loadmaster who was standing on the ramp. It was an unscripted moment, and I immediately recognised its potential. Fortunately, both the agency and the client agreed, and this spontaneous shot became the foundation of the final image, with the parachutes and pallets composited into it.

"What makes this image stand out is that it feels like an authentic, captured moment – distinct from the more staged feel typical of advertising photography.

"I've been a working photographer since I was 21, coming up through the traditional path of assisting full-time. I spent years sweeping floors, learning from the ground up, and shooting test images in the studio on weekends to build my portfolio. It was a slow, deliberate process, but it shaped me and gave me a solid foundation for my career.

"The photographers I worked with specialised in advertising, so naturally, my own work followed that path. My "day job", as I often call it, has largely been focused on advertising photography. It's a craft that not only sharpens my technical skills and allows me to practice what I love but also provides the financial freedom to pursue my personal projects – which have always been a vital part of who I am as an artist.

"Most of my personal work is conceptual, starting with an idea that I carefully develop long before I ever pick up the camera. Working in advertising has helped me refine that process, giving me the tools to flesh out ideas more fully. Conversely, my personal work brings a deeper, more artistic sensibility to my commercial projects.

"With my work, the goal is always to create something that resonates emotionally with the viewer – that's what drives me, and that's what I aim for in every image I make."

www.simonharsent.com
Instagram: @sharsent

PRIZE: $2,000 cash plus a Camera House voucher valued at $1000.

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RUNNER-UP Jay Hynes

The truth is a girl's horizons have never been broader

"As soon as I read the brief I knew that getting into the water was the best way to capture this image," says Hynes. "I wanted to have the sun at the swimmer's back, and the only way to do that was to shoot at first light. It was still pitch black at our 5:30am call time and the image was captured just after 6:30am. I shot with a 35mm prime lens to give me the width, but also the shallow depth of field. It's all available light with no modifiers. The most important technical skill was keeping the camera out of the water and when you can't see the waves coming in, it becomes rather tricky. I'm happy to say that the camera survived.

"I believe the thing that really helped me capture this image and the campaign as a whole, was the confidence and humility from all the students. To get into freezing cold water at dawn with a photographer is a big ask, but the student had an amazing presence about her. A quiet confidence. I chatted briefly to her on the shore about the shooting plan, but I wasn't overly instructive while in the water, besides some encouragement and small changes in her eye line every now and then. I wanted to create a very real scenario, almost like a street photographer observing a moment in time."

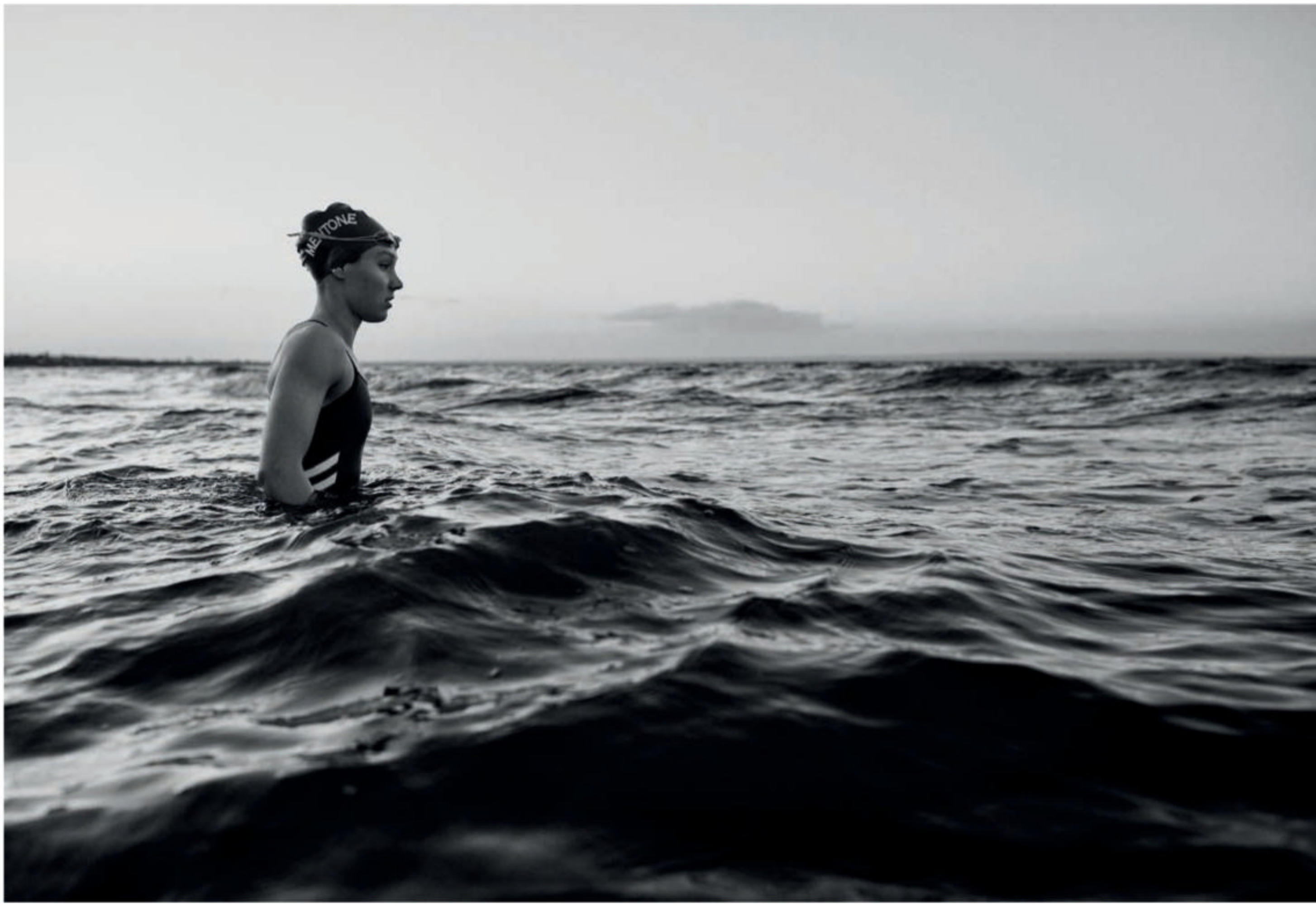
Jay was an art director at several Melbourne ad agencies for 13 years before quitting to become a full time photographer in 2013, who specialises in advertising and portraiture.

"Technically, whether it be with the lighting or choice of composition or focal length, I love solving creative briefs," says Hynes. "I believe my background in art direction has helped me immensely in the cross over into photography. To me creating a conceptual image is about way more that just a camera and lighting – it's also about communication between all involved.

"I think it's really important to have a style or look about your work. I believe that your eye is instinctual. Sure, there's all the technical know-how that helps to create an image, but it comes down to how you see the world and no two people see the world in the same way. How amazing is that?"

www.jayhynes.com

PRIZE: Kudos Cameras gift card valued at $300.



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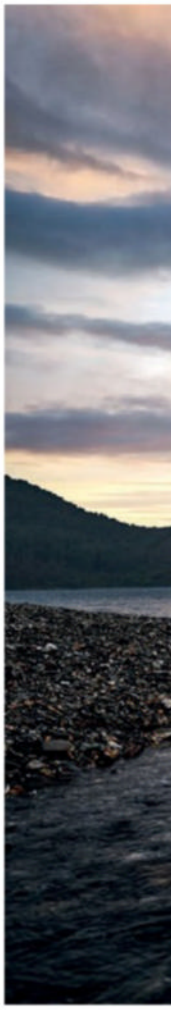

3 SIMON HARSENT
Heinz Baby: "Ad Campaign for Heinz Ketchup. Headline: It has to be Heinz."

4 STEVE GREENAWAY
Bowled & Beautiful: "Sharon Strzelecki shows off her new found skills for Google. Noice!"

5 SACHA STEJKO
2 Degrees & Super Rugby Aupiki: "Rugby players photographed for 2 Degrees and Super Rugby Aupiki."

6 CHRISSIE HALL
Layers of the Kaleidoscope Fashion: "A vibrant, avant-garde fashion campaign celebrating Layers of the Kaleidoscope Qween book launch. The striking contrast of colour against water reflects the fluidity of self-expression in this captivating, high-fashion celebration of personal evolution."

7 TROY GOODALL
Zuru Horrorfire: "Campaign for the new Zuru Horrorfire blasters."

8 VAUGHAN BROOKFIELD
Out There: "Kathmandu Ad Campaign: Venture somewhere new, dive into the unexpected, and make the most of every moment, rain or shine."

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BOWLED AND Beautiful

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9 **HEIDI MARGOCSY**
Go West: Claudio and Felipe – Friends, Drag Queens, Artists. San Francisco 2023.

10 **CHRISSIE HALL**
Layers of the Kaleidoscope Fashion: "A vibrant, avant-garde fashion campaign celebrating Layers of the Kaleidoscope Qween book launch. The striking contrast of colour against water reflects the fluidity of self-expression in this captivating, high-fashion celebration of personal evolution."

11 **TROY GOODALL**
Por Que: "Australian Pork – Get some pork on your fork Campaign."

12 **REBECCA MCMILLAN**
Hair Fashion Otto: "Hair by Te Warena, Makeup by Caroline Hope Adams, Styling by Erin Hill."

13 **JEREMY SHAW**
Everyday Insurance: "Woolworths Everyday Insurance Campaign."

14 **REBECCA MCMILLAN**
Space Otto: "Spacesuit Otto."

15 **SEIYA TAGUCHI**
Virgin Active: "Virgin Active – 'Make Life Your Pleasure' Campaign.

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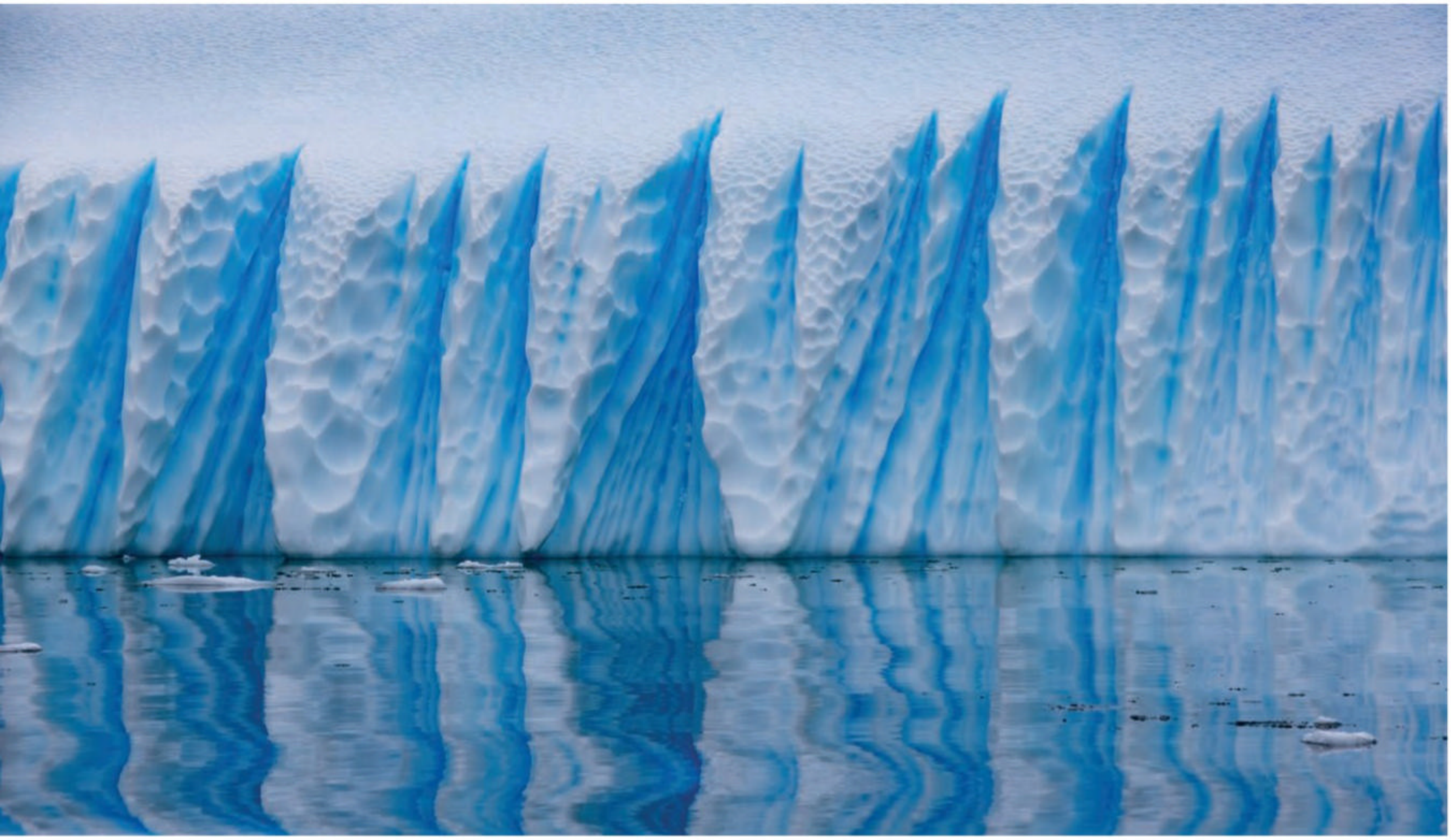

WINNER Maria Michael

Nature's Abstract Art

“This photograph offers a glimpse into the icy depths of Antarctica, where this towering iceberg, weathered by the elements, stands as majestic symbols of nature’s resilience,” says Michael. “The reflection in the still water below adds an air of mystery and intrigue, inviting viewers to explore the unknown. The contrast between the rugged texture of the iceberg and the glassy smoothness of the water creates a striking juxtaposition, capturing the delicate balance within nature’s raw beauty.

“Taken in February 2024 during an Antarctic Expedition tour, this image was captured on a Zodiac cruise in Charlotte Bay on the Antarctic Peninsula, while searching for humpback whales. The morning light beautifully illuminates the side of the iceberg, revealing its intricate details.

“I feel that I’m not just a photographer — I’m also a storyteller. And this has been a result of working in the television industry as a Producer. During this time (over 45 years), my passion for photography has remained a constant, from the time when I started learning in high school till this very day.

“Over the past decade, I’ve dedicated myself to try to master the art of photography, constantly honing my skills through workshops and courses. My focus is on landscape and seascape photography, where light, colour, and movement come together to create images that tell a story – in which it’s a joy to share with the viewer.”

Instagram: @maria_michael
www.mariamichaelphotography.com.au

PRIZE: OM SYSTEM OM-1 camera body (valued at $3,799), M.Zuiko 7-14mm F2.8 PRO lens (valued at $1,999), and M.Zuiko 12-100mm F4.0 IS PRO (valued at $2,099).

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RUNNER-UP **Robin Riddle**

Truth Spirit

"It's daybreak and the aircraft levels at 1500ft, shapes and patterns appear as the light filters throughout the landscape," says Riddle. "There is no horizon as you face towards the earth, so you try and fathom what you are seeing. Can this be real? What is Mother Earth saying? I ask Michael my pilot to lean the aircraft to my right, dropping the wing whilst turning a wide 360-degree loop. As the light increases colours appear, some growing more intense whilst others grow softer. The images appear as spirits. These images speak of the past, of history written in the earth that can never be erased.

"The image "truth spirit" speaks to me of the injustice to our First Nations people. I see the frailty of an Aboriginal person as they struggle through time, it speaks of bloodshed, of extreme violence. Body fragments cover the ground, their blood and life soak into the earth. Yet, I see the earth embrace this spirit wrapping it in a cocoon, there is still hope.

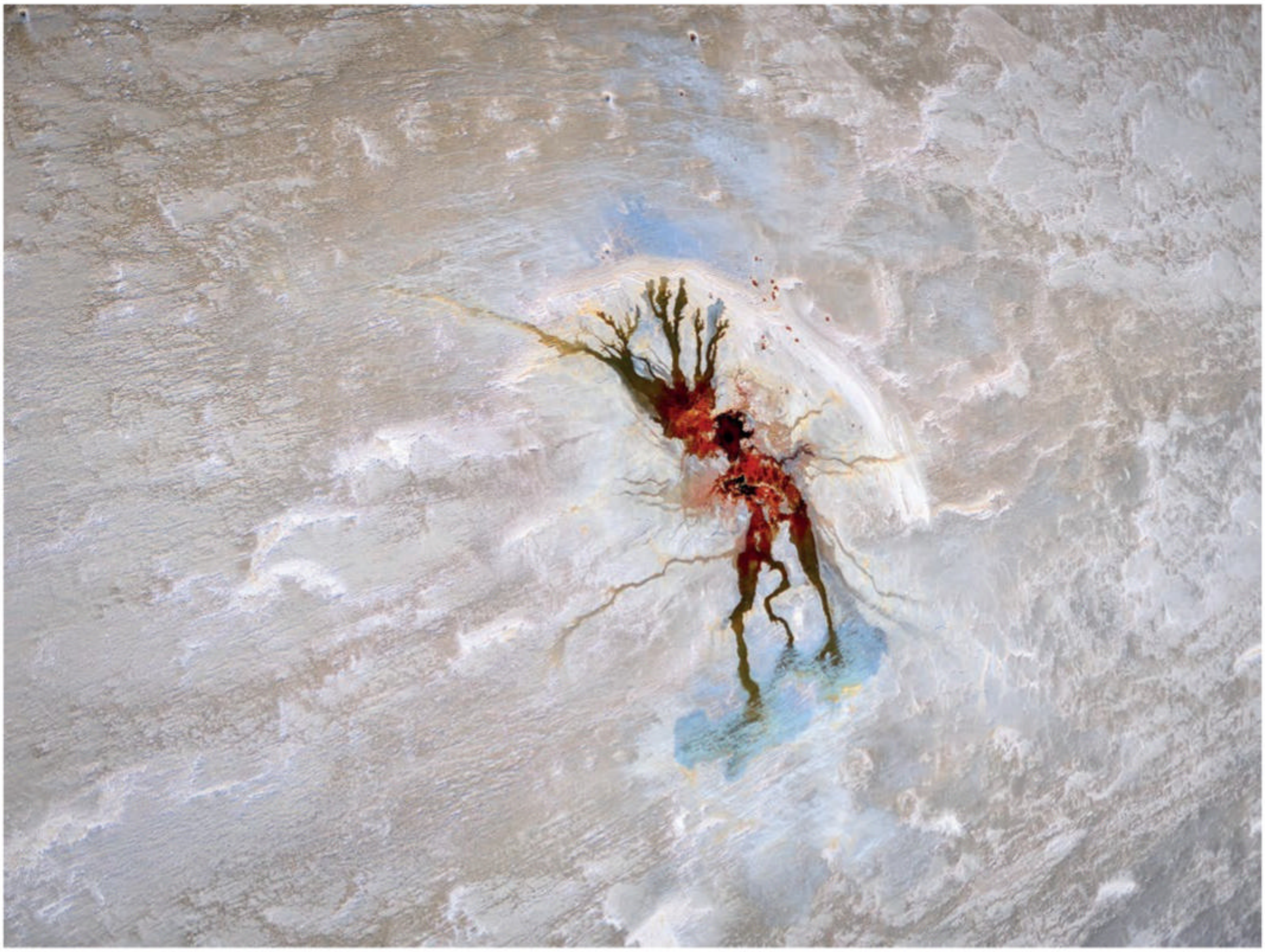
"I believe nature talks to us. Every tree, plant, insect, bird, wind, ocean or mountain has a message, we are connected. However, through time we, the developed world, have lost that connection. We seem to have taken the earth for granted and every living creature on it, and it will cost us dearly."

Robin lives on the Fraser Coast QLD where he continues to create bodies of works in the hope to give people other insights and perspectives to incredible landscapes. Prior to COVID, he lived and worked on the Sunshine Coast as a commercial photographer specialising in architecture.

In his aerial work he uses helicopters or fixed wing aircraft. All excursions are carefully planned through the use of Google Earth. This planning allows him to determine the area of interest, height, time of day, angle of the sun plus the preferred light and shadow requirements. He finds that aerial photography gives a new perspective – it draws us to nature's natural order, its vibrant colours, beauty and mystery. The landscape can appear timeless, its shapes and patterns unimaginable from a ground perspective.

Instagram: @theloveofplanetearth
www.robinriddlephotography.com

PRIZE: Kudos Cameras gift card valued at $300.



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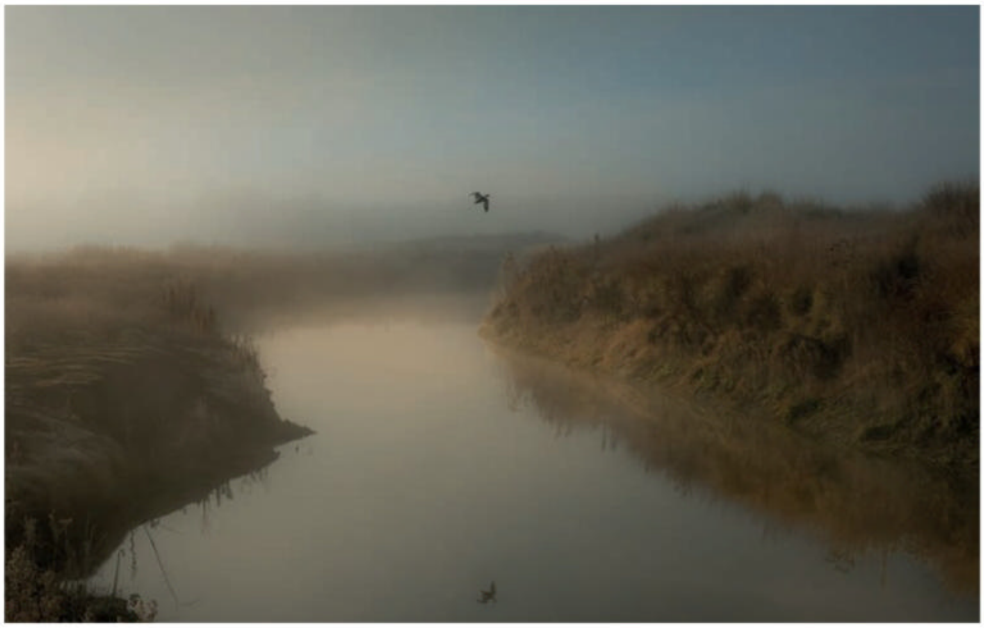

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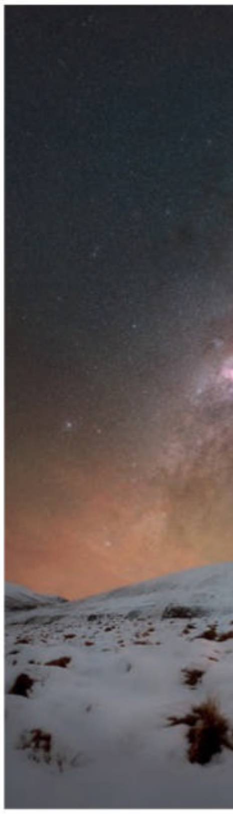

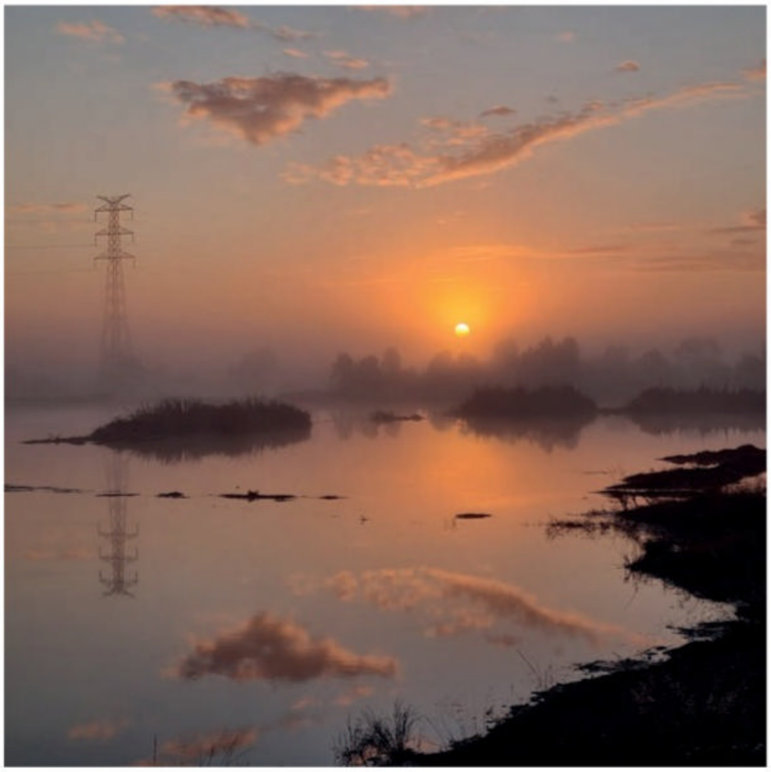

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3 **WARREN LLOYD**
Duck at Dawn: "A lone grey teal flying over a wetland on a foggy winter morning."

4 **KAVAN CHAY**
Winter Wonderland: "Camp Stream Hut is a popular hut on the Te Araroa trail during the summer. In the winter, it turns into a winter haven for back country skiers. I saw a picture of this hut from a friend's shot during a previous winter season and always wondered where it was – and if I could frame a Milky Way shot there. Turned out to be quite a fun adventure."

5 **NATALIE FINNEY**
In the Lotus Garden: "The lotus flower is revered across cultures as a source of design inspiration and transcendent beauty. It is often considered a symbol of purity, resilience, and divinity. This image of lotus seed pods at the end of their life cycle is veiled deep in shadows, and leans in toward an otherworldly, unearthly landscape."

6 **TONY FORD**
Dam Sun's Up: "A heavy mist clearing on a cool winter's morning near Jackson, Queensland."

7 **JACKIE WILSON**
Salt: "Drone shot of stunning blue salt with an old telegraph line through the middle of the lagoon."

8 **SHAZ SPANNENBURG**
Wabi-Sabi: "Asymmetry, imperfections, intricate details, and impermanence. River delta aerial, Karumba, QLD."

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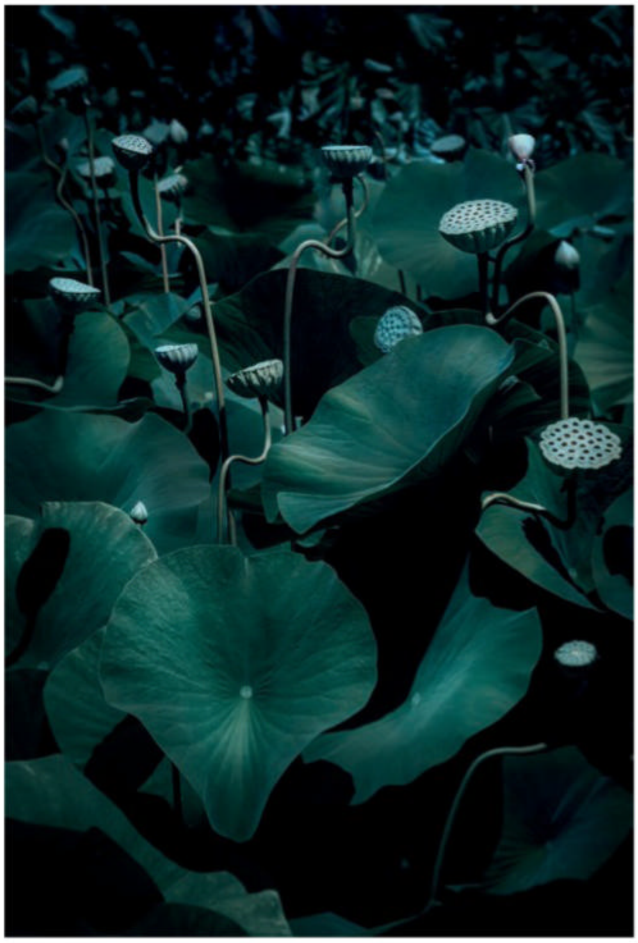

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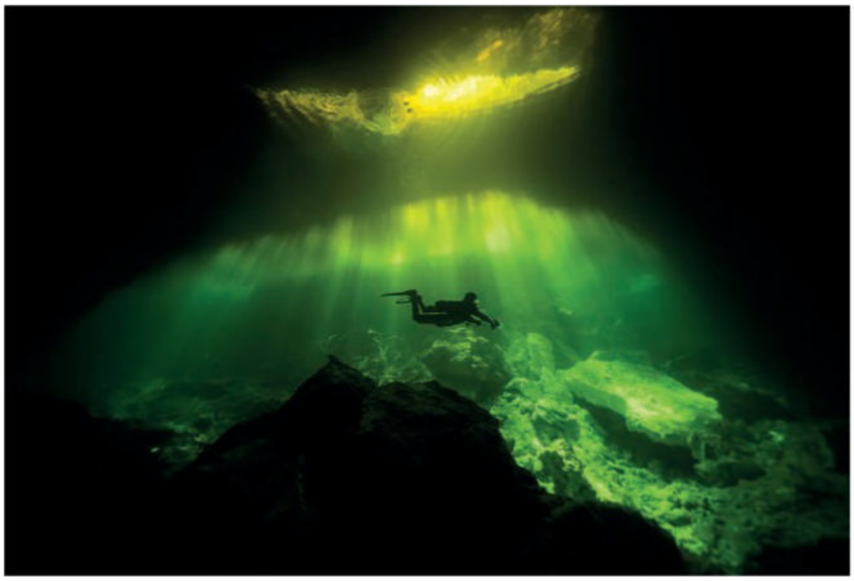

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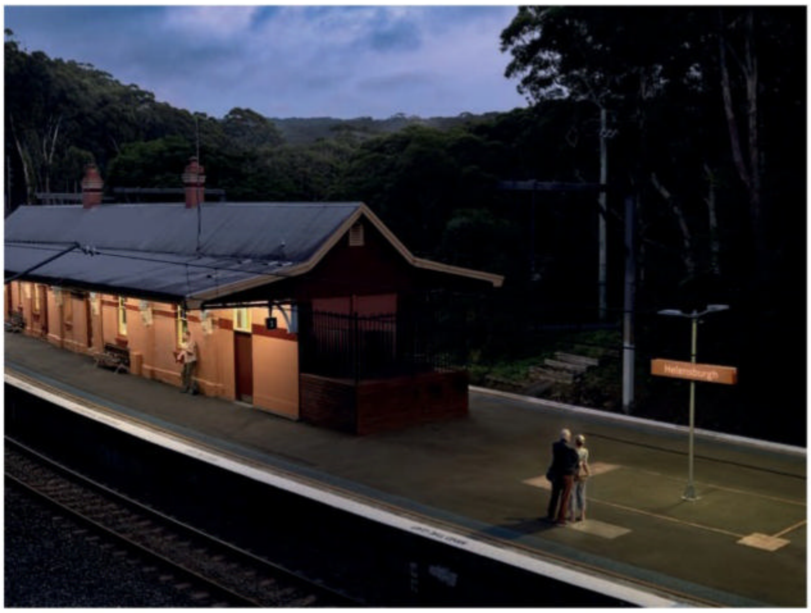

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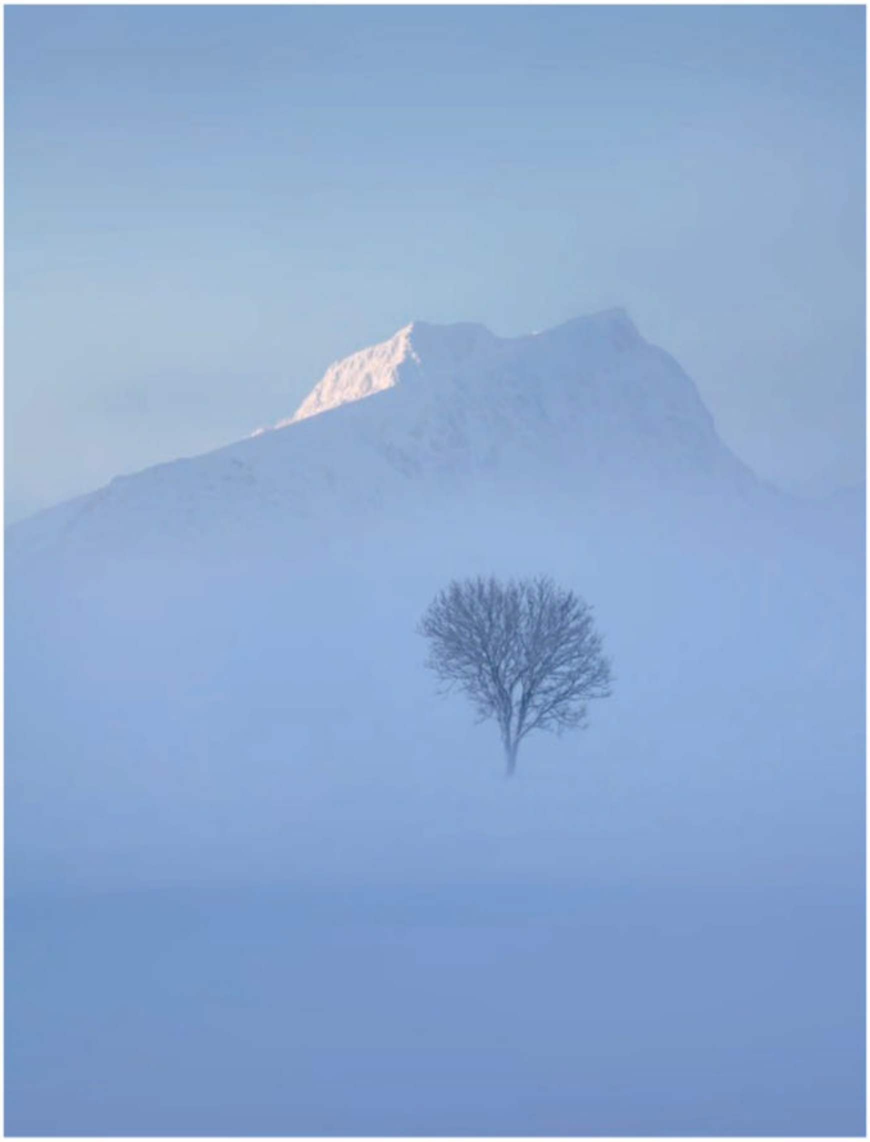

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9 **DANIEL VAUGHAN**
Cenote Kaleidoscope: “This was a few weeks after Hurricane Beryl ploughed through the Caribbean and the US. The cenotes of Mexico are often very clear waters, but the hurricane brought a lot of rain and with it run-off into many cenotes. Here at Cenote Jardín Del Eden (Garden of Eden), the water turned a greenish hue from the algae, combined with slight tinting of tannins of the plant material decaying near the surface. A well-timed dive, early morning, to avoid the crowds and to have the sun penetrate the filtered layers of the cenote. Magical kaleidoscope of colour.”

10 **MURRAY MCKEAN**
Just Add Water #1: “Celebrating the lines, light, shape and colour of the newly restored iconic Newcastle baths whilst maintaining a minimal aesthetic.”

11 **UDO BUCHER**
Morning Glory: “A documentary landscape. One moment this scene was there, the next moment it was gone.”

12 **DANIEL COOK**
Inner Glow: “This photo was taken from the water in the first few minutes of sunrise, as the sun rose over the horizon. The warm glow of the sun looks like a halo over the water, while light licks the surface, freezing the water in motion.”

13 **GUY TEMPLETON**
Whale in Antarctic Waters: "A humpback whale dives close to our small boat with its tail framing the icebergs behind."

14 **SCOTT THOMPSON**
The Horns (Paine Horns): "The spiky granite peaks of Cuernos del Paine or 'Paine horns' in Torres del Paine National Park, Patagonia, Chile."

15 **MIEKE BOYNTON**
Lone Tree of Lofoten: "A solitary tree, enveloped by fog and overshadowed by a towering mountain, stands defiantly against the elements in Lofoten, Norway."

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WINNER Matt Purdon

Ode to the slopes

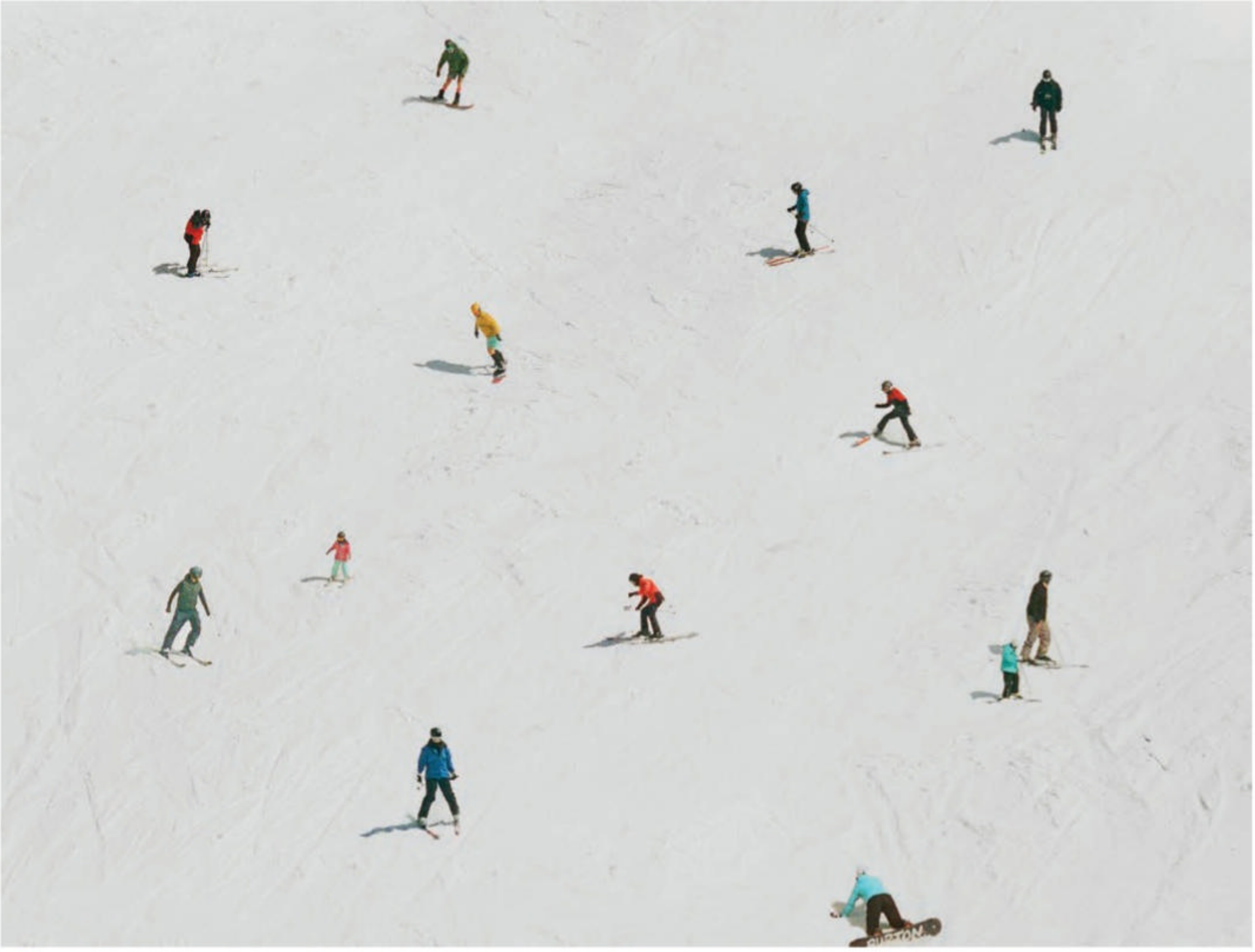
"Ode to the Slopes is a composite of photos that I took from a chairlift above a rapidly melting Perisher," says Purdon. "Throughout that course of that hot afternoon, I watched desperate families try to soak up the remains of the disappearing ice and lacklustre powder, speeding down slopes and impatiently waiting in chairlift lines. The comedy of the situation inspired me to pull out my old Pentax film camera and snap some shots of the tourists every time I rode the chairlift. Anyone deemed close, colourful or comedic enough became a star. I polished off half a roll of Cinestill 400D that afternoon on that one slope, and didn't actually piece everything together until many months later. It was a relatively easy composite within Photoshop, taking less than an hour to achieve its final form. Coming from a photographic perspective where I don't like to touch-up many of the photos I take, this was an entertaining and enlightening contrast into a whole other field of artistry that I've barely scratched the surface of.

"My practice as an amateur photographer is a polarised one, informed by the philosophy of photographic seeing. Polarised because oftentimes it is hard to discern the difference between 'genuine' observation and looking at reality as an array of potential photographs.

"I think I'm drawn to film photography through the provision of 'enhanced observation'. With digital cameras and the ability to review your work right after taking it, a disconnect occurs between you and what you were just experiencing through the viewfinder – you are taken from the real moment. You're a third wheel within your own presence. Films loans itself to an uninterrupted practice."

Instagram: @mattppurdon

PRIZE: $2,000 cash plus an MSI prize pack valued at $500.



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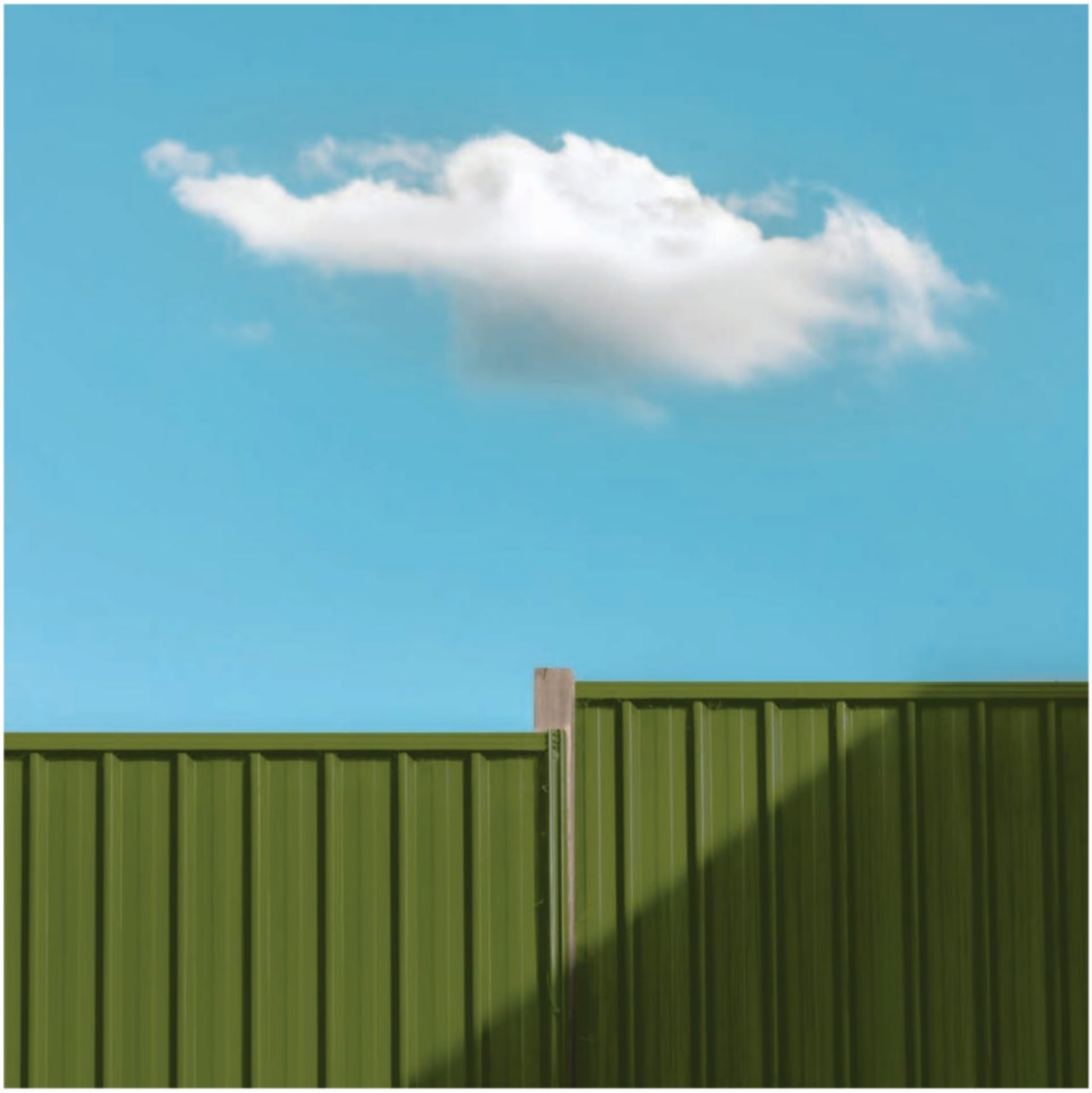


RUNNER-UP John Peters

Dreamscape

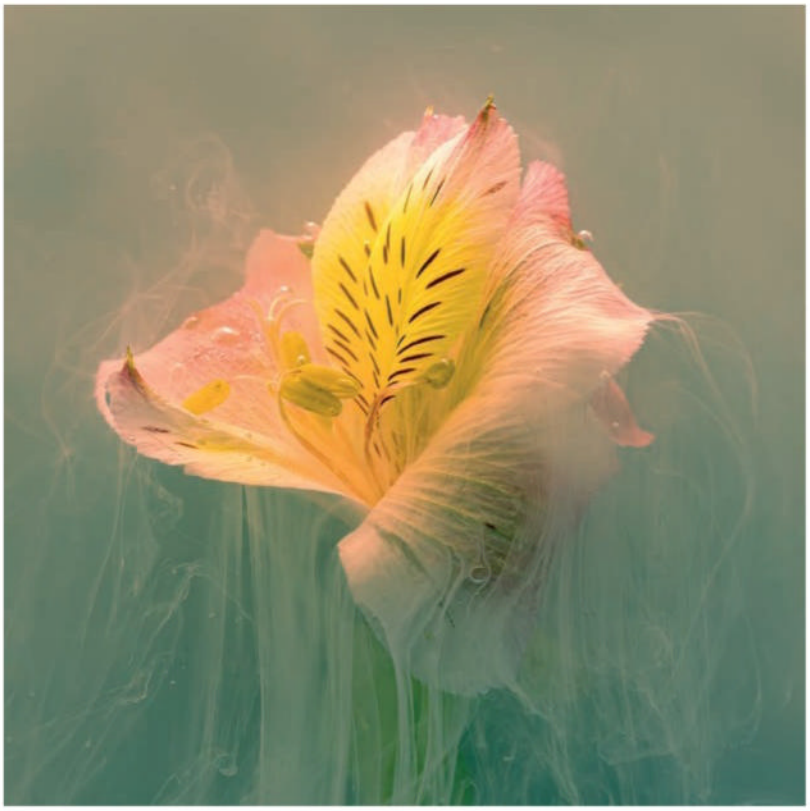
"I have always been fascinated with dreams and along with it, dreamscapes," says Peters. "Dreamscapes are places that might seem strangely familiar to certain people. These dreamscapes often lack realism, resulting in odd looking places with questionable colours. My image features a soft cloud floating by itself; with an oddly coloured fence standing below it with the shadow of the unknown cast upon it. The simplicity of this image is what forms the question, "where is this place?" It looks all too perfect to be real, it must be a dream…

"As for the 'non-wide' prime lens I was using, I had to take three images which would then be stitched together in order for me to compose this scene best. There were not many clouds on this day, so when I saw this cloud was about to be in perfect alignment with the fence, all that was left to do was to photograph it.

"My journey in photography started early 2022 at the age of 15, and ever since then I have continued to strive towards capturing photographs that can tell stories through their unique details. I have found my style of photography to be very minimalistic, which has formed a distinctive look in my portfolio. My main area of interest in photography is wildlife and flowers/plants, however every so often I will go out and seek more artistic compositions which have more meaning and depth to them. As I continue with my photography, this passion of mine has set a goal for me, to become a full-time photographer once I graduate school."

Instagram: @johnpeters_photography
www.johnpeters.mypixieset.com

PRIZE: Kudos Cameras gift card worth $300.



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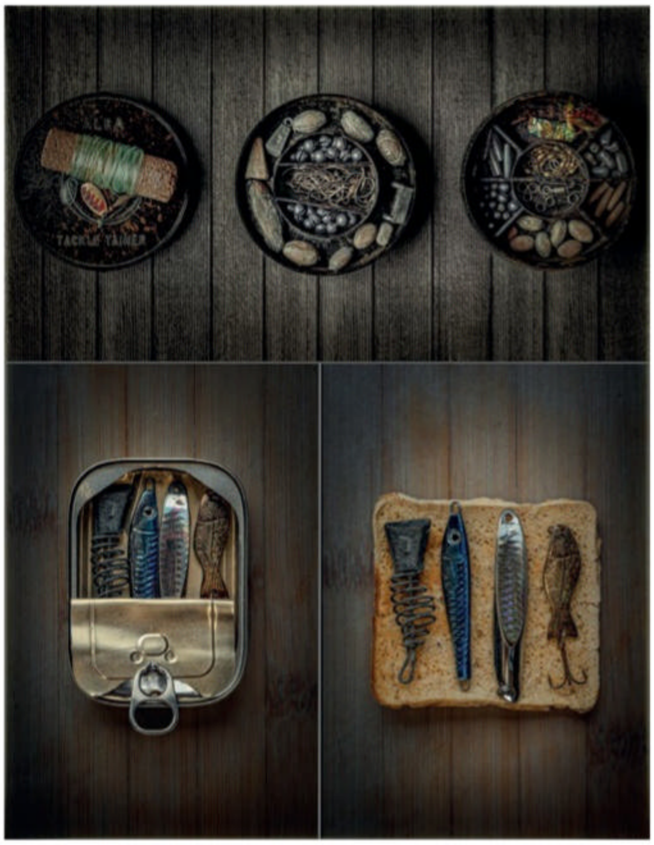

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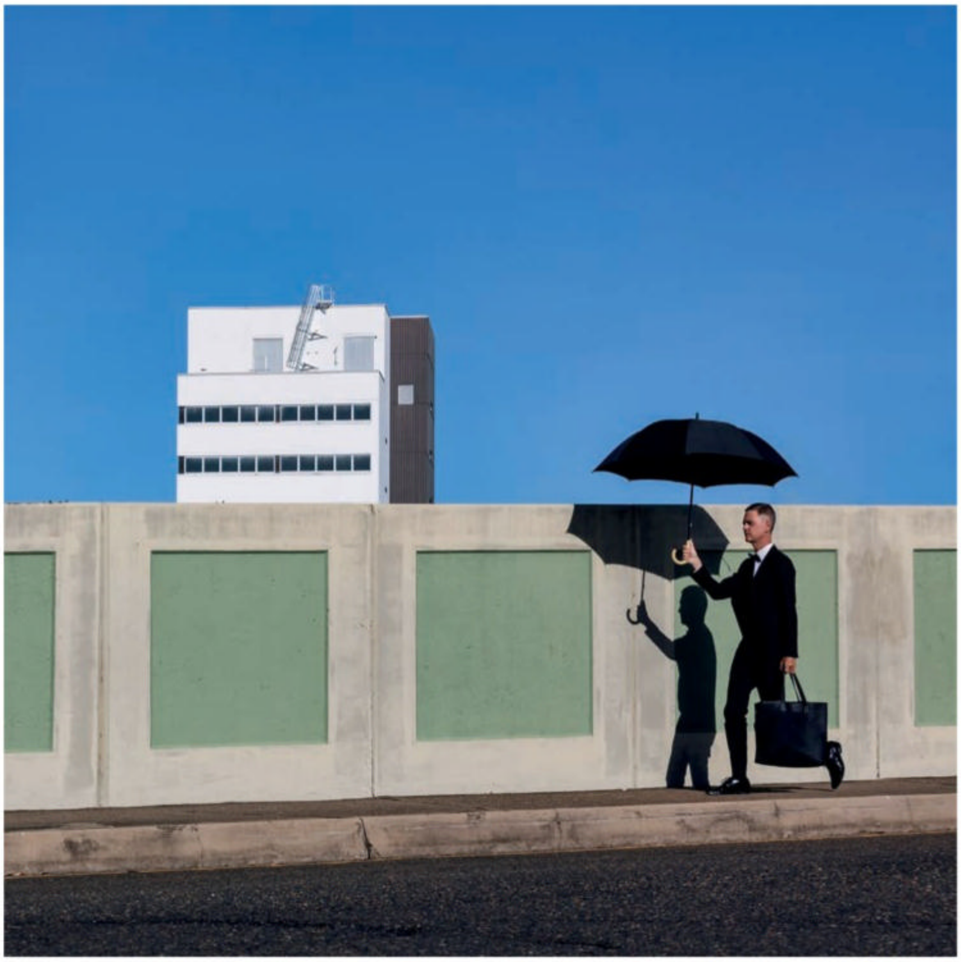

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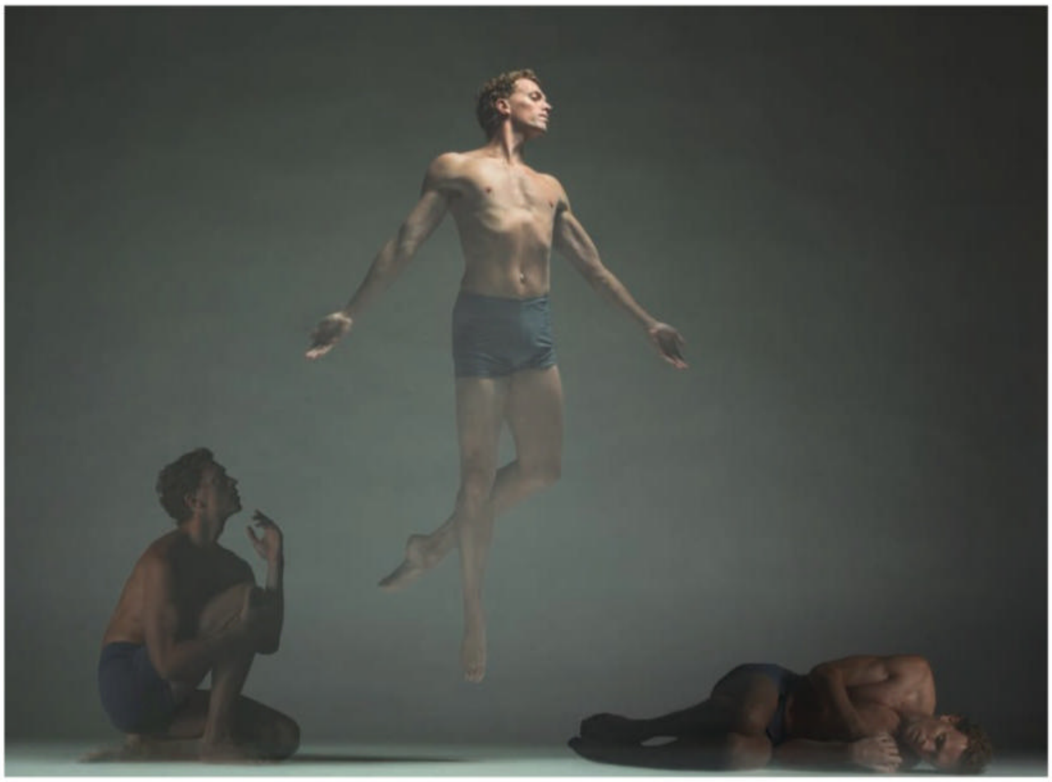

3 STACEY NICHOLAS
Cascade: "Wispy tendrils cascade from a delicate flower."

4 CARRIE JONES
The in-between: "There is a moment in between the fall and the rise, where for a split second we stop, we're still. We can feel it, the shift in momentum, but it's so fleeting we often overlook it. Life is a series of lows and highs, rising and falling. Whilst we remember these so clearly, we often forget that pivotal moment in between, a moment of both melancholy and one of newfound optimism, but ultimately a moment of strength."

5 DANE BEESLEY
Umbrella Man: "My photograph explores urban isolation. The lone businessman, shielded from the sun yet bathed in its light, reflects a yearning for comfort within the concrete jungle. The open umbrella becomes a symbol of both protection and a slight defiance against the relentless rhythm of the city."

6 PAUL EVANS
Still Life With Fish: "Lures found on river walks, an empty tuna can, and a bakelite tackle box combine to tell a fishy story."

7 JULIE CASALI
Oceanic Encounter: "Two women reach out to each other, suspended in the serene embrace of the ocean. This image captures the simplicity and beauty of connection beneath the surface."

8 STEPHANE THOMAS
The Final Bow: "After 20 years as a Principal Artist with The Australian Ballet, Adam Bull announced his retirement in June 2023. To mark his final Sydney tour, I aimed to create a symbolic image that represents his career from the beginning to his final bow, all in one frame. Capturing it as a single shot was crucial to preserve the authenticity of the lighting and the natural progression between poses, which conveys a true sense of elapsed time."

9 NATALIE FINNEY

Biophilia: “This image is from a larger series titled Biophilia, which explores the human desire to interact with and be closely connected to other forms of life in nature. The images are set within constructed scenes and speak to the vulnerability and beauty found in embracing nature's unpredictability, suggesting that only through immersion can we unlock deeper truths about ourselves.”

10 HEIDI MARGOCSY

It's Complicated: “They say there are five stages to grief, but in my experience there are many more. Grief is nuanced and complex. Both solitary and communal. A journey that is uniquely traversed by every being on earth. We will all experience it. My relationship with grief has been at times sharp and unbearable, frantic with rage, and all over the place. With outstretched arms grief threatens, beckons and embraces us. To me, grief has always represented love's memoir. A memento of what once was.”

11 JAMES STEWART

Sonic Boom: “The image consists of two photos: the first photo of the building is the W Sydney Hotel (Darling Harbour) and the second photo of a passenger aeroplane flying low overhead. The two photos were combined in Photoshop.”

12 JAYASEELAN THANGAVEL

Reaching Out: “Reaching out to the lines of power.”

13 JEFF JONES

Enchanted: “My arty interpretation of nature's own artwork.”

14 PAUL WESLEY

Mountain Biking: “Macro photography bodyscape with Fanny.”

15 JACKIE WINKELMAN

Urban Hen No.2: “This image is from ‘The Urban Art Series’. It marvels at the monumental structures and design in the urban environment and the nature that coexists there creating a beautiful juxtaposition of life.”

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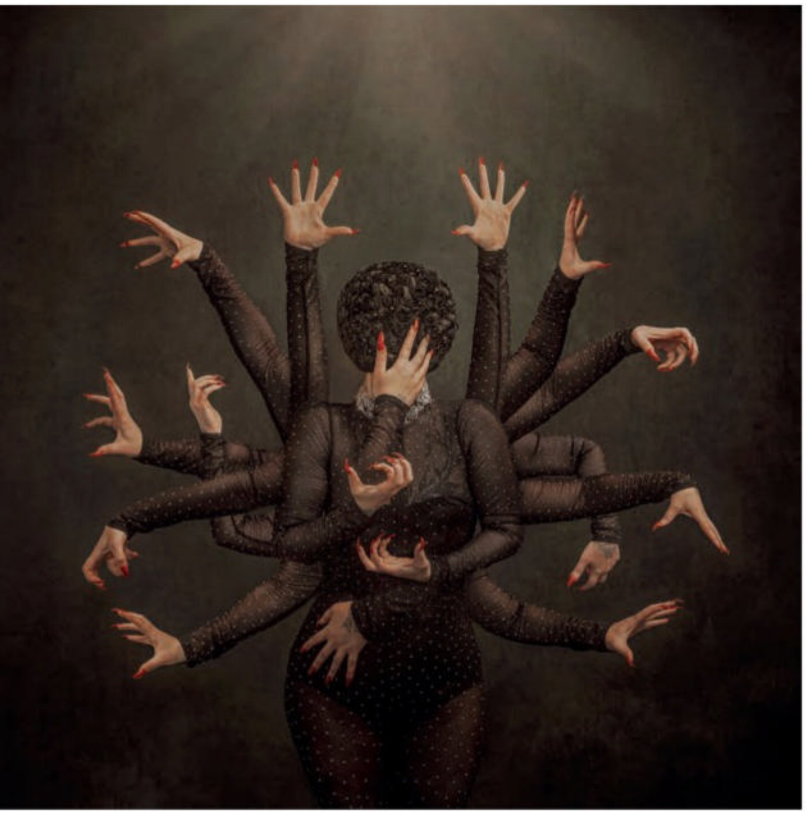

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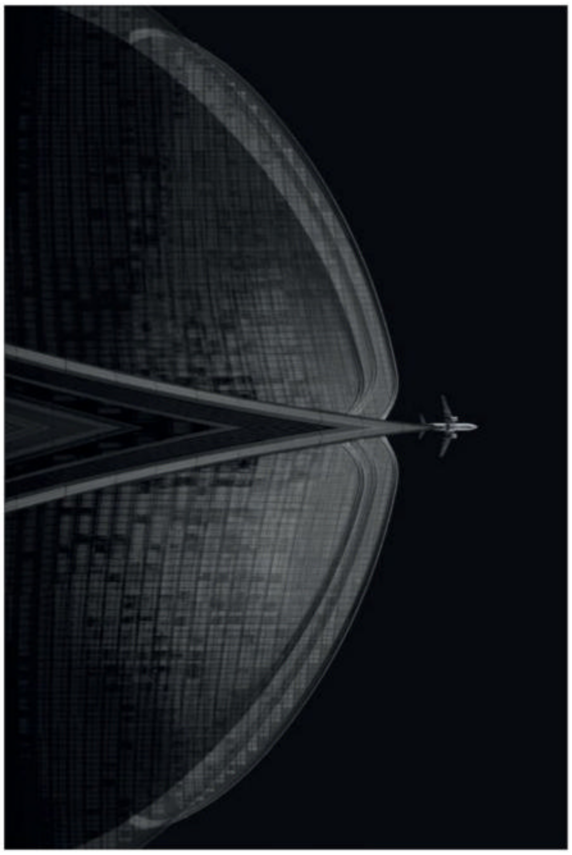

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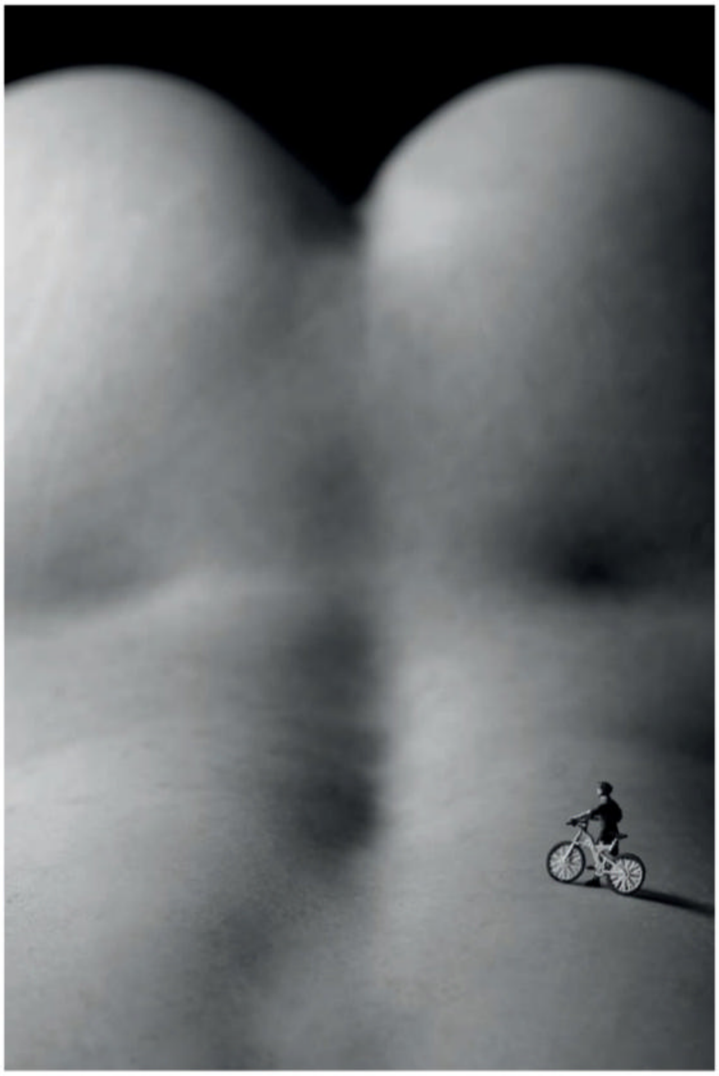

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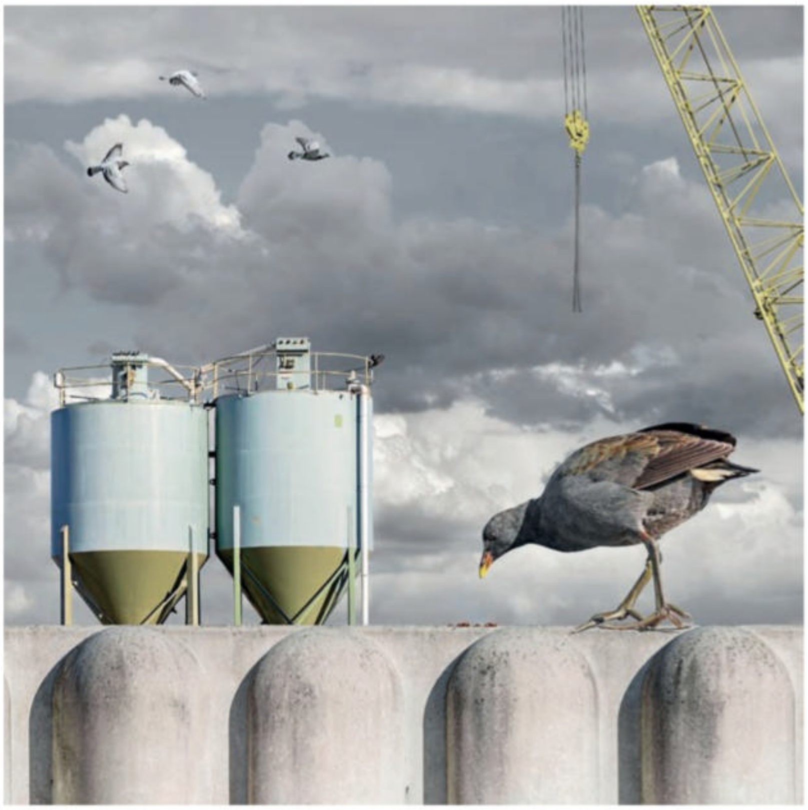

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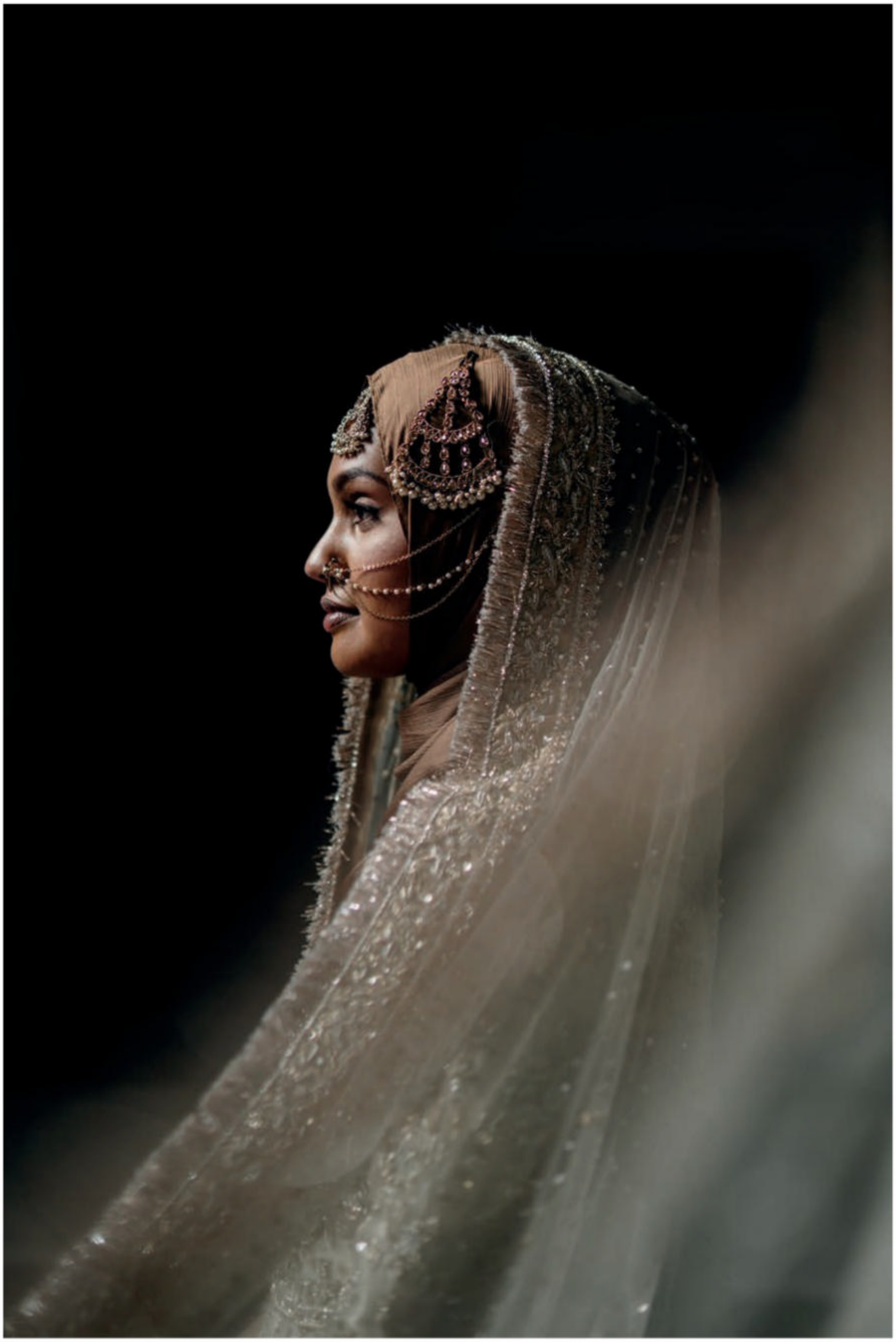

WINNER Daniel Kuang

Nirvana

"We were at an old train station where beams of light crashed through the high windows of the foyer," says Kuang. "The bride and groom laughed, spun and embraced each other throughout the shoot and just enjoyed their time together. There was a moment of pause where the bride stood in the perfect spot, bathed in light and I was able to capture it. She looked completely at peace, and therefore the title of the image, Nirvana.

"I also grabbed the edge of her veil to create a small bit of foreground almost as if peering through to see her beauty, a small homage to modesty of the bride as well as to create an extra layer to the image.

"My journey started 20 years ago, and now I have dedicated myself to capturing genuine emotions of newlyweds, their squad, and all the guests celebrating their special day. With a deep appreciation for classic photography styles, I try to blend fundamental techniques like composition and lighting with contemporary approaches that emphasise capturing heartfelt moments in a more documentary style of photography. I also take pride in finding or creating unique lighting to craft distinctive shots that tell the story of each wedding."

www.dear-white.com
Instagram: @dearwhiteproductions

PRIZE: $2,000 plus a Camera House voucher valued at $1000.

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RUNNER-UP Frank Cecconi

Like Father Like Son

“This photo was taken at the groom’s parents’ house which was adorned with all manner of pictures and prints of family memories taken over the years,” says Cecconi. “One such picture was a frame of the groom's mother and father taken on their wedding day hanging on the wall of the main dining room. I knew there was a potential for a storytelling image here by incorporating the following three key elements: the parents both past and present, and of course the groom on his wedding day.

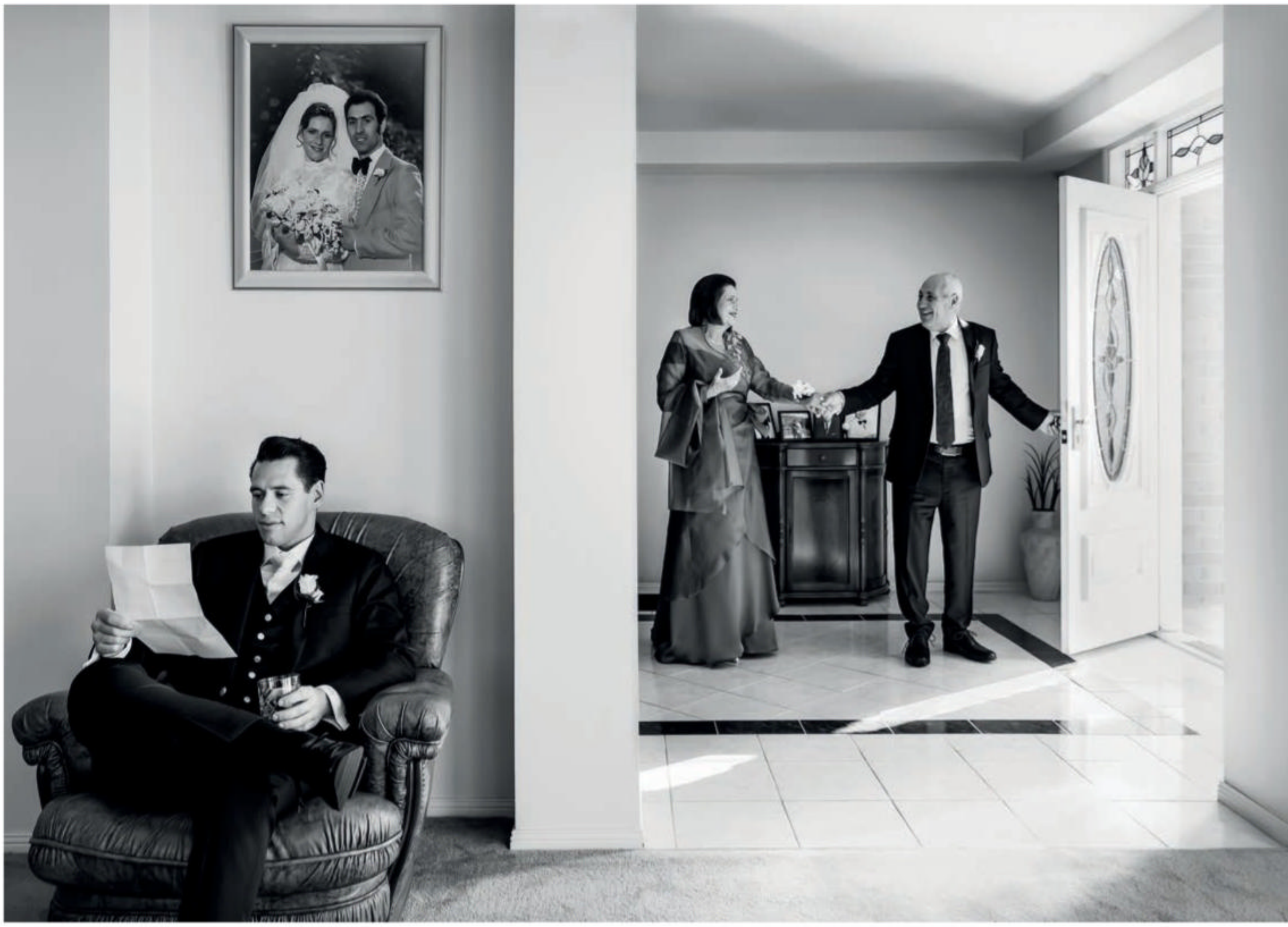
“I framed these elements by seating the groom on the sofa placed under his parents’ wedding photo and with his parents in the background. The real challenge was to incorporate a dynamic element and by having the father escort his wife out the door to their son's wedding ceremony, while the groom sat reading his speech, sipping a whiskey and contemplating his future as a married man, it tied in the journey of the patriarchs in this family both past and present.

“I've been a professional wedding photographer working with the premier wedding studio, Dezine by Mauro, for the past ten years. I learnt and honed my craft as a photographer by being schooled in the iconic style and imagery associated with Mauro Cantelmi.

“I've since broadened my expertise from weddings to now also incorporate portraiture in my repertoire. My motto: If it moves, shoot it!”

instagram: @frankiec01

PRIZE: Kudos Cameras gift card valued at $300.



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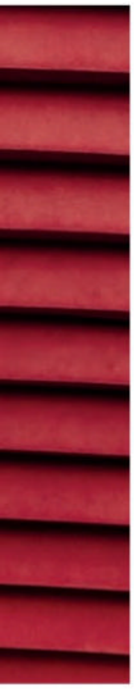

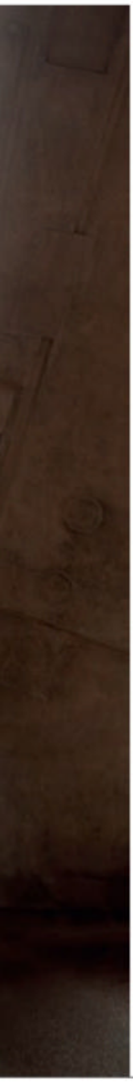

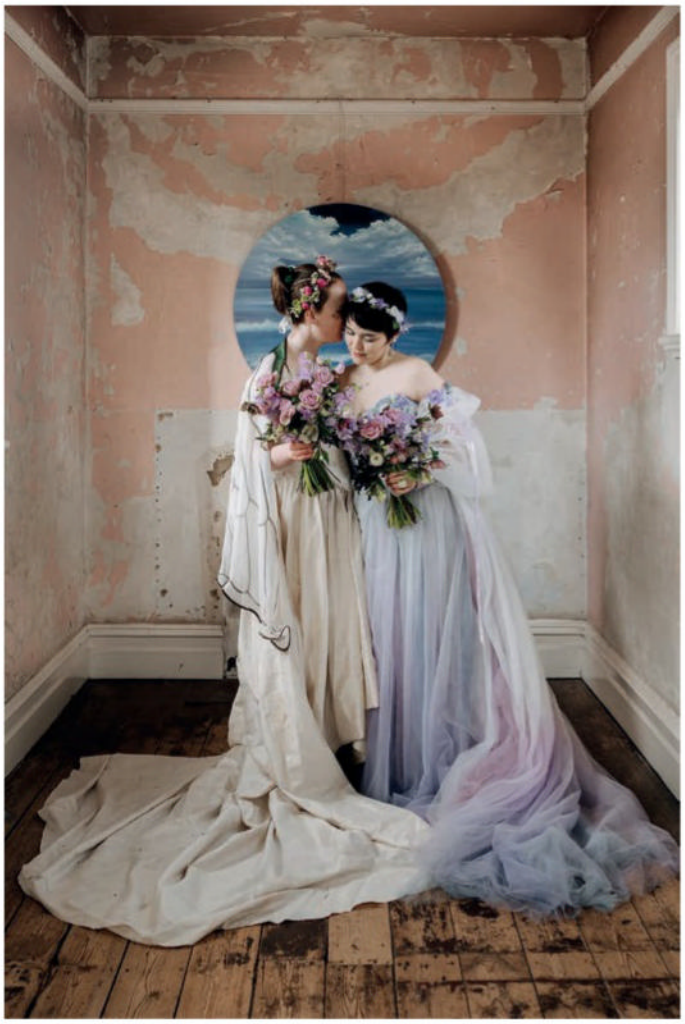

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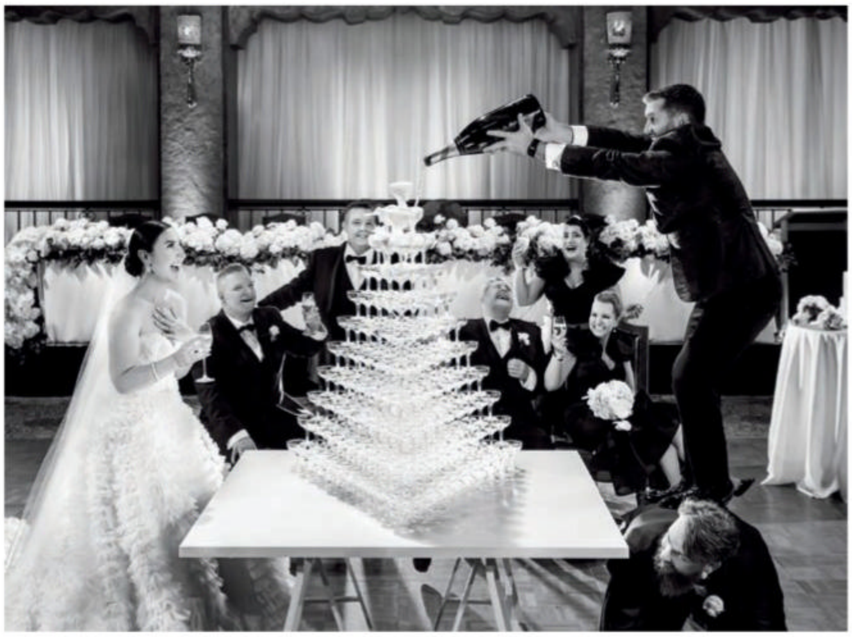


3 MELANIE PANTELI
Taylah Portrait: "Finding the perfect pocket of light to place Taylah at the Immigration Museum in Melbourne."

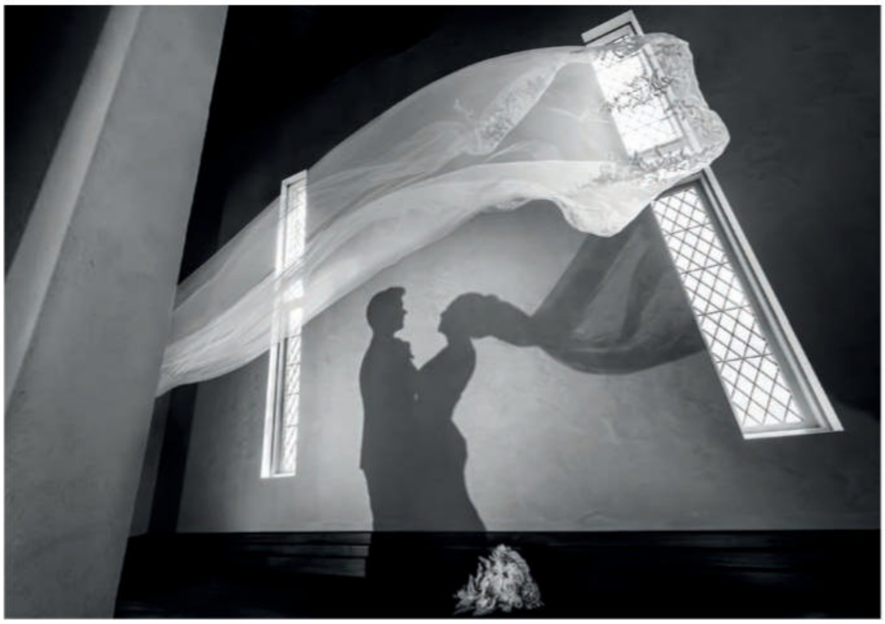
4 JAMIE MURCUTT
Queen of Hearts: "Queen of Hearts captures a surreal, almost dreamlike elegance through the strong contrast of red and white from above. Julia's grace blends seamlessly, echoing the architectural beauty and timeless romance within this iconic space of the Opera House."

5 DEANNE KAMPE
The Embrace: "Jack and Hemlock share an ethereal embrace after officially becoming life partners."

6 MAURO CANTELMI
Cheers: "It is always important on a wedding day to be surrounded by people you love in your bridal party. This image depicts the importance of a best man who is there to help do whatever is needed. It is a comical and joyful take on how much fun a wedding day can be with your loved ones."

7 ALEX OLGUIN
Touch Ups & Catch Ups: "When I noticed the bride and groom slipping into a back room for some touch-ups and social media catch-ups before the reception, I immediately felt compelled to capture a quick photo, documenting the genuine moment that unfolds amidst the hustle and bustle of a wedding day."

8 JAMIE MURCUTT
Gattaca: "Gattaca captures the interplay of light and form at the Sydney Opera House, inspired by clean, geometric shapes and ambient light. This composition creates an otherworldly moment of romance and connection between Julia and Cameron."



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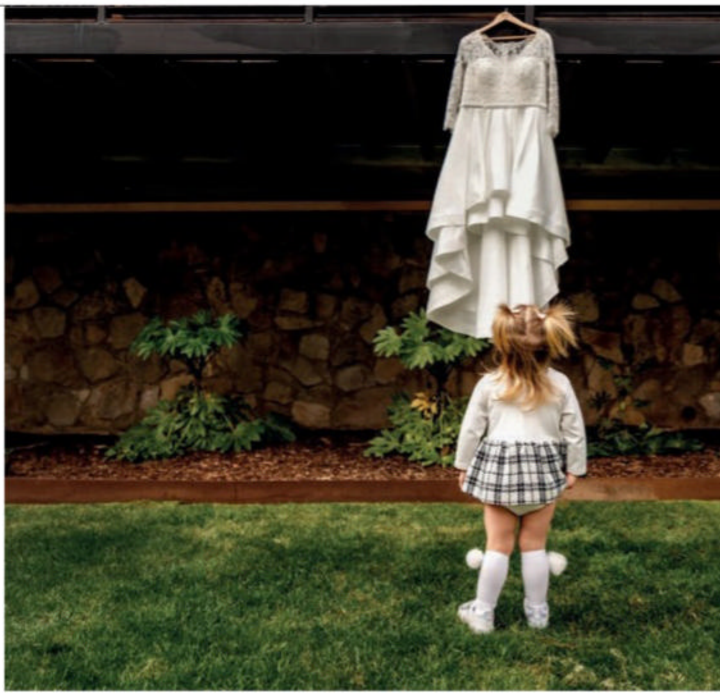

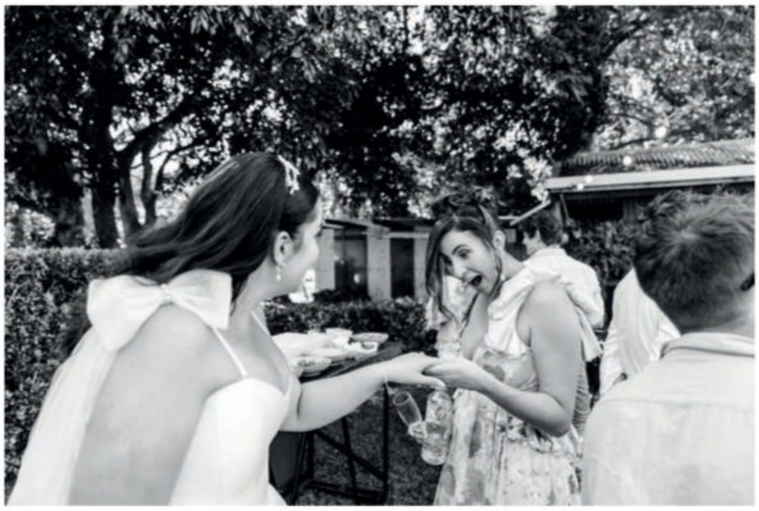

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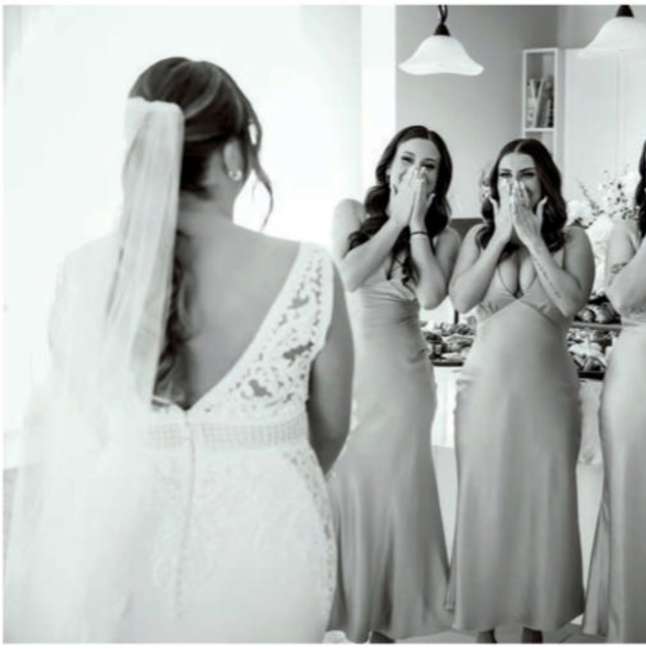

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9 MAURO CANTELMI
Unveiling Silhouette: "The inspiration to this photo was turning a two-dimensional shadow into a three-dimensional feel using her veil which isn't silhouetted. The couple's shadows entwine on the church wall, a quiet, intimate embrace captured in the soft glow of light. Her veil drifts like a whisper between them, embodying the promise and beauty of a love meant to last forever."

10 MELISSA CRISA
Big Girl Dreams: "A little one dreaming of following her Mummy's footsteps of being a bride when she grows up."

11 BEN CONNOLLY
Jess & Toby: "The final photograph from this couple's location shoot. I wanted to create for the couple a spectacular photo utilising the tree, outlook and sunset. Using off camera flash to illuminate the couple as they walked and talked across the frame."

12 EMESE GYALOG
Wedding 2024-Cocktail hour: "Nothing excites more than a wedding ring. Since Egyptian times the giving of a wedding ring has been a symbol of love and commitment and also represents the circle of life together. Bride Holly shows off her newly placed ring to a guest at her post wedding cocktail hour in Cairns, Far North Queensland, August 2024."

13 FRANK CECCONI
OMFG!: "Taken on wedding day at bride's home during first reveal to wedding party."

14 LUCY MCGOLDRICK
The Prayer: "The final prayer included in their ceremony and it just brought out the emotion in the bride. Such a beautiful & special moment."

15 LUCY MCGOLDRICK
The Veil: "On wedding days, I seek out pockets of light. During the bride's final portraits before the ceremony, she brushed her hand through her pearl veil, and the light beautifully spotlighted it. This moment, seemingly small, comes to life in black and white, highlighting the intricate details and elevating its significance."

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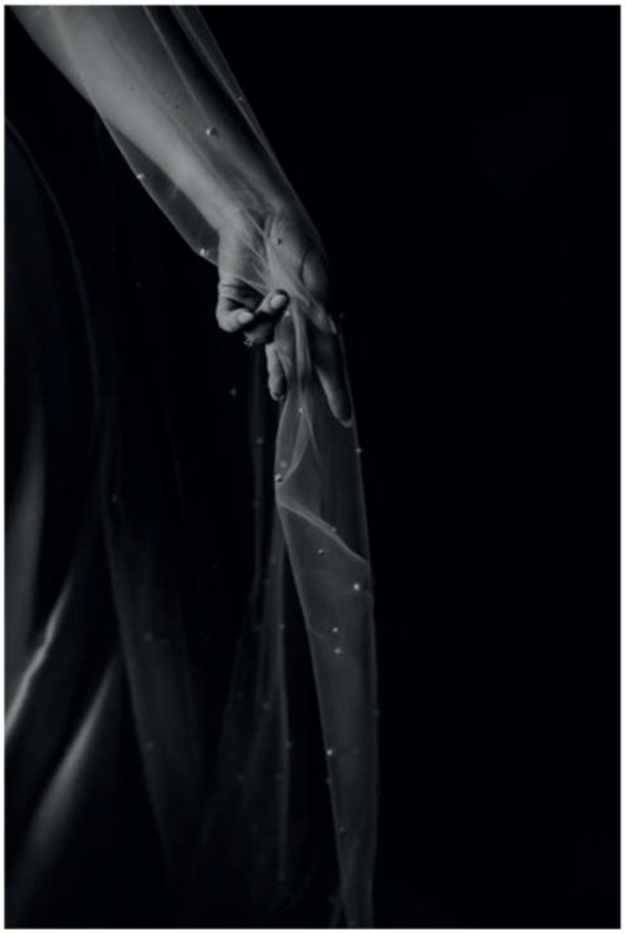

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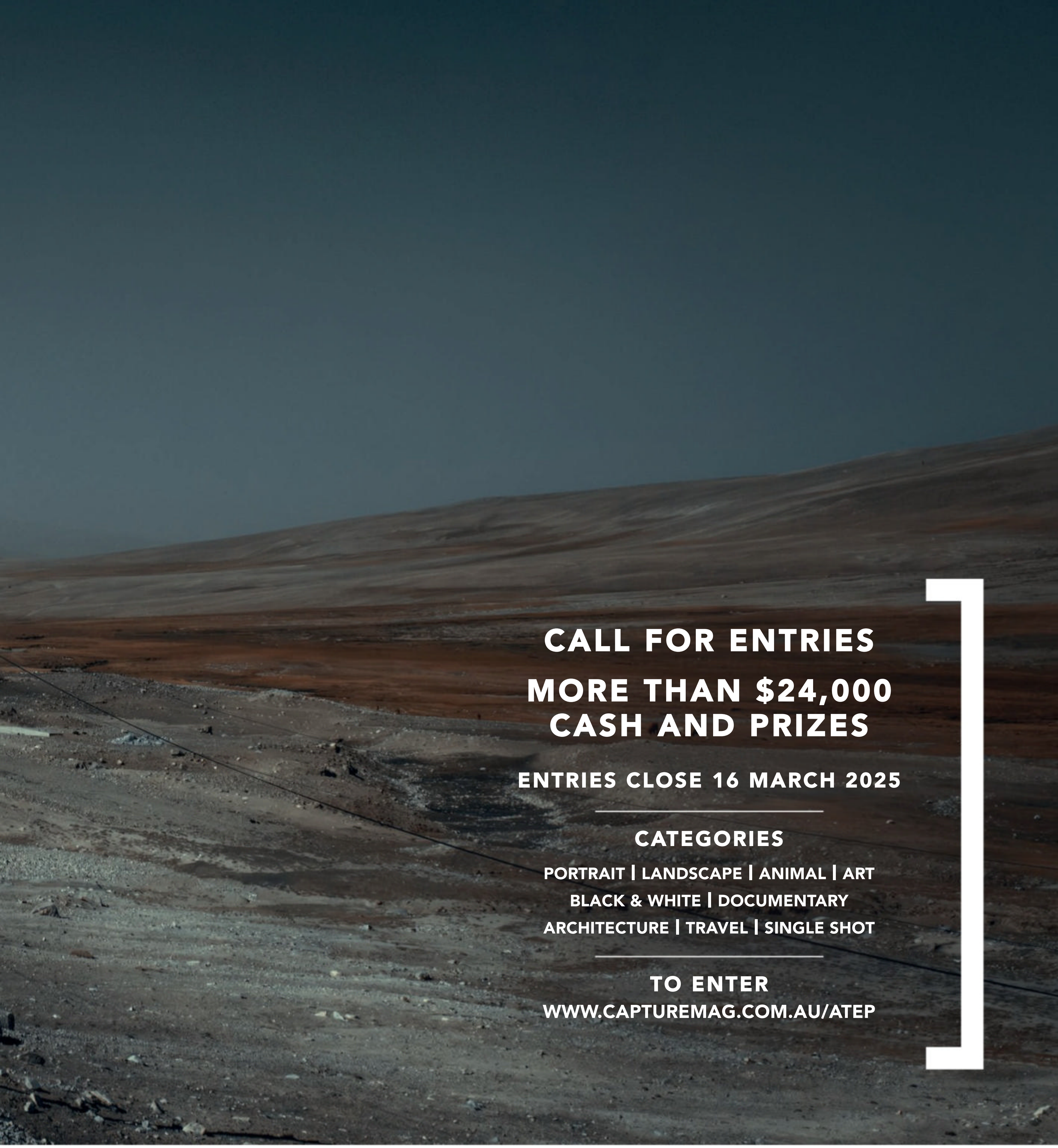

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Photo credit | **'Can I kick it?' by Gus Wood** | Gus works at Lismore Camera House and he shot this with the Nikon D850 plus the Sigma 150-600mm f2.8 1/1000s sport lens, with an iso of 100.

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